

The  
Pierpont Morgan  
Library



1924-1929







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The Pierpont Morgan Library

1924-1929













# The Pierpont Morgan Library

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A Review of the Growth,  
Development and Activities of the Library  
During the Period between  
Its Establishment as an Educational Institution  
in February 1924 and the Close  
of the Year 1929

NEW YORK  
1930

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## COLLECTIONS IN THE LIBRARY

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ASSYRIAN AND BABYLONIAN SEALS, CYLINDERS AND  
CUNEIFORM TABLETS

EGYPTIAN, GREEK AND OTHER PAPYRI

ILLUMINATED AND TEXTUAL MANUSCRIPTS  
DATING FROM THE 6TH TO THE 16TH CENTURY

AUTHORS' HOLOGRAPH MANUSCRIPTS AND LETTERS  
FROM THE 16TH TO THE 19TH CENTURY

HISTORICAL LETTERS AND DOCUMENTS

PRINTED BOOKS  
FROM THE 15TH TO THE 19TH CENTURY

HISTORIC AND ARMORIAL BOOKBINDINGS

ETCHINGS BY REMBRANDT

ENGLISH AND OTHER MEZZOTINTS  
OF THE 17TH TO THE 19TH CENTURY

ORIGINAL DRAWINGS  
OF THE 14TH TO THE 19TH CENTURY

ITALIAN BRONZE PLAQUETTES AND MEDALS  
OF THE 15TH TO THE 17TH CENTURY

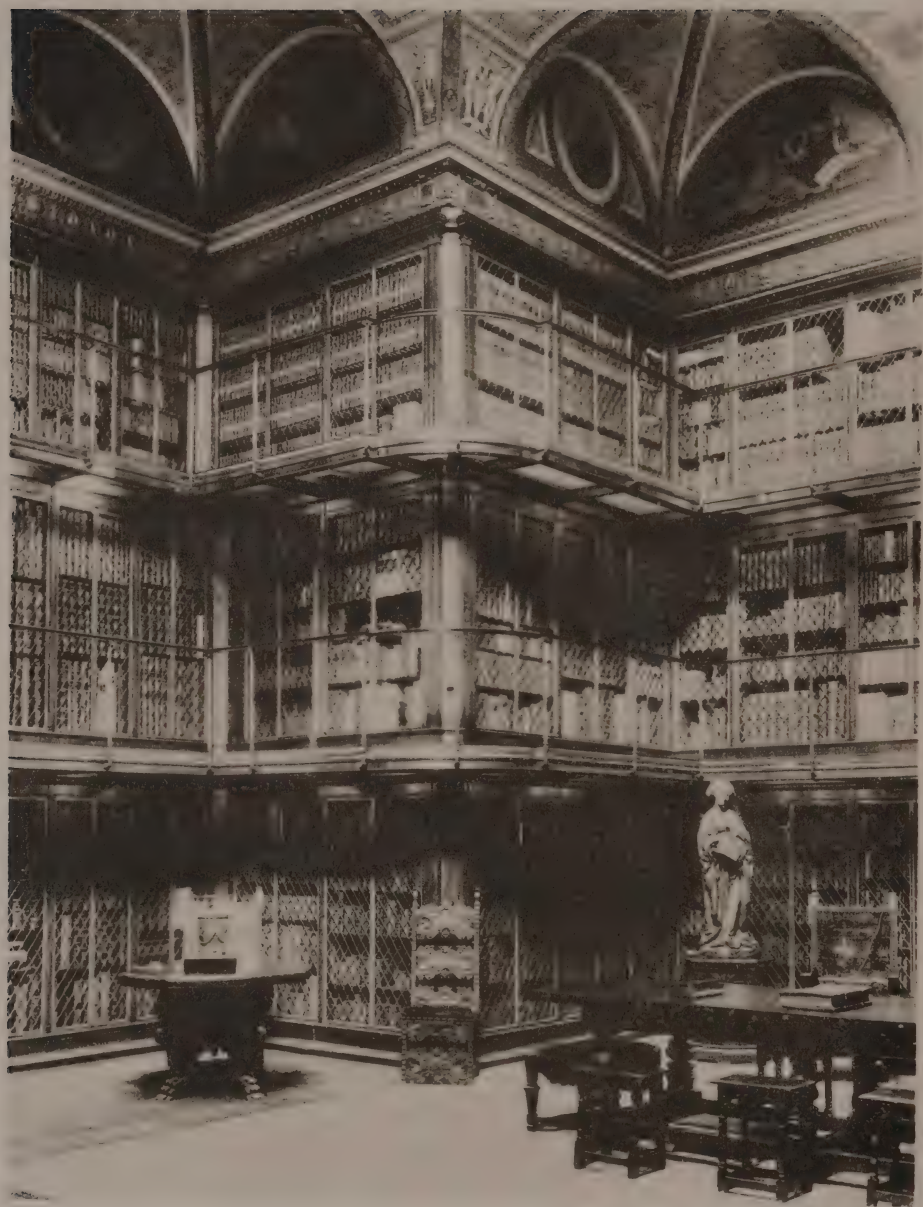
GREEK AND ROMAN GOLD AND SILVER COINS

The Library shall be open and its contents made available, and every facility given for reference, research, and study within its buildings, to such persons as are duly accredited, and within such limitations as may be deemed necessary by the Board of Trustees, or by the Director acting for them.

EXCERPT FROM THE RULES AND REGULATIONS  
OF THE LIBRARY









## The Pierpont Morgan Library

1924-1929

ANY review of this Library, since its establishment in 1924, that did not lay special stress upon the scholarship, unfailing generosity and inspiring interest of Mr. J. P. Morgan, the President of its Board, would completely fail in recording its growth and activities.

Not restricted to nor confined by any single phase of art, literature or political history, and impatient of mere 'rarities' or costly 'curiosities', he has so built upon the broad foundation laid by his Father as to form in this Library one of the most significant collections of interrelated original material now in America.

Housed in a building which is an acknowledged masterpiece of American architecture, the literary and historic material is so supplemented by the paintings and works of Art lent by Mr. Morgan, that this Library, since its dedication by him in 1924 to 'the advancement of knowledge and for the use of learned men of all countries', has become one of the most useful aids to scholarship in America.

On February 15, 1924, Mr. J. P. Morgan, in a letter<sup>(1)</sup> to the recently formed Board of Trustees of this Library, said, in part, 'My Father's intense interest and satisfaction in the Library, which he left me, makes it a peculiarly fitting memorial to him. It is a memorial which keeps alive the memory of his love of rare books and manuscripts and his belief in the educational value of the collection which he had gathered. Since his death in 1913, I have constantly endeavoured to see that the Library and its contents should be made available in every way possible for the advancement of knowledge and for the use of learned men of all countries, as he delighted to do, thus carrying out the plan which he had in mind when making the collections. The very considerable additions which I have made to these collections from time to time have been made with the sole idea of increasing the value of the whole for educational purposes. In order to give permanence to this memorial and that this use of the Library may be continued for as long a time as possible, I have now determined to turn over the building, the books and manuscripts, together with a sufficient endowment to secure the necessary maintenance and protection of the property, to you as the Trustees of The Pierpont Morgan Library.'

This letter was accompanied by a Deed of Trust,<sup>(2)</sup> under

(1) See Appendix I.

(2) See Appendix II.



the same date, transferring the Library building at 33 East 36th Street and the collections housed therein to those Trustees.

The Deed of Trust provides that 'The Pierpont Morgan Library shall not in any way lose its identity prior to the expiration of one hundred years from March 31, 1913, the date of the death of John Pierpont Morgan, the Father of the Founder.'

Subsequently, on March 26, 1924, the State of New York, by Chapter 83<sup>(3)</sup> of the Laws of 1924, incorporated The Pierpont Morgan Library as it is now constituted . . . 'to preserve, protect and give permanence to the collections . . . to render them available, under suitable regulations and restrictions having regard to their nature and value, to scholars and persons engaged in the work of research and to those interested in literature, art and kindred subjects, to disseminate and contribute to the advancement of useful information and knowledge, to encourage and develop study and research and generally to conduct an institution of educational value to the public and fulfill the objects and purposes set forth and expressed in said deed of trust.'

In this way the Collections in this Library formed by the late Mr. J. Pierpont Morgan, and the important additions made to them by his son, Mr. J. P. Morgan, were freely dedicated to world scholarship.

(3) See Appendix III.

The announcement of Mr. Morgan's gift of the Library led to so many requests for admission, that, the space in this building being inadequate, the permission of the Board of Trustees of the New York Public Library was asked to place on exhibition there a selection from certain contents of the Library in which the public manifested particular interest. With the co-operation of the able staff of the Public Library, an extensive exhibition of holograph manuscripts, letters and documents of American authors and historic personages was held there from March 31 to June 1, 1924.

This was followed by a contribution to an Exhibition of 'The Arts of the Book', held at the Metropolitan Museum of Art from May to September 1924. One hundred and four illuminated manuscripts, dating from the eighth to the fifteenth century, 45 selected books printed before 1500 and a group of historic and armorial bookbindings were lent by this Library.

Of the part played by the Morgan Library in this Exhibition, arranged by him, Mr. William M. Ivins, the Curator of the Prints Department of the Museum, said: 'Without the generous aid thus given by the authorities of The Pierpont Morgan Library, it would have been impossible for the Museum to have shown the arts of the mediæval and renaissance illuminators and calligraphers except by a few scattered specimens, and the representations of

early binding and early printed books would have lacked many of their most important examples. Thus, for the history of artistic bookmaking from the eighth to the end of the fifteenth century, this great exhibition was with few exceptions confined to the loans made by The Pierpont Morgan Library. That any one institution should have been able, and with ease, to contribute from its own collections such an unrivalled and complete historic series of books and manuscripts made over the period of eight centuries, during which bookmaking in many respects reached its artistic culmination, was perhaps the most astonishing thing brought forth by the exhibition. For the first time the people of New York were able to appreciate with their own eyes the fact that their city contained one of the great collections of beautiful books in the world.'

Overwhelming requests to view other material in this Library caused the Board of Trustees again to beg the courtesy of the New York Public Library for permission to use its Main Exhibition Room, and with its consent an Exhibition of over 300 holograph manuscripts, several hundreds of original letters and many drawings of English authors and artists from the fifteenth to the twentieth century was held there from December 1924 to April 1925. No exhibition of this size and scope, drawn from the material contained in one Library, had ever before been held in this country. Because of the increasing demands for admit-



tance, and at the request of the Trustees of the New York Public Library, it was continued for two months.

Dr. E. H. Anderson, the Director of the Public Library, has informed us that the attendance of over 180,000 was not only the largest in the history of the Library, but that this exhibition attracted more attention and brought forth more comments than any other ever held there.

On learning that Dr. William J. O'Shea, Superintendent of Schools, had arranged for the pupils in the Public Schools of the city to visit the exhibition during school hours, and as part of their curriculum, the authorities of the Public Library announced that the room would be reserved for their exclusive use on every Friday afternoon.

Owing to their great number, it was impossible to acknowledge, individually, the interesting and courteous letters received from these youthful scholars; we therefore beg to do so here.

Since that time, and in pursuance of the policy established by the Board of Trustees of making the material in this Library available to that part of the Public which is unable to consult the original material in the Library building, loans have been made, upon request, to established Museums, Libraries and similar organizations, not only throughout this country but also in Europe.



EXHIBITION ROOM, ANNEX BUILDING



READING ROOM, ANNEX BUILDING



## Use of the Library

The period of somewhat over five years following the establishment of the Library has been in many ways the most active of its existence; the most important event being the erection and opening, in November 1928, of an Annex Building, connected with the Main Building on 36th Street and extending to Madison Avenue.

Mr. Morgan erected this building upon the site of his Father's home and gave it, with the land upon which it stands, to the Board of Trustees of The Pierpont Morgan Library, in order to make it possible for all qualified students to have access to the original material in the Library, under adequate supervision, and by this means more fully to preserve the Memorial character of the Main Building.

Although this building has been in operation for but shortly over one year, its value has proven increasingly evident.

In the large, well proportioned and well lighted Exhibition Room, occupying the full space on the West Side, we are enabled, for the first time on our own ground, to place on view for students and qualified visitors selections from the original manuscripts, drawings, printed books, etc., under perfect conditions of safekeeping. These exhibitions are changed from time to time to meet the demand of special groups. For the decoration of this room Mr.

Morgan has lent from his private collection a series of six tapestries (each measuring approximately 13 x 15 feet) executed in the first Royal Paris manufactory about 1647. They are after designs by Toussaint Dubreuil (d. 1602) and depict scenes from the life of Diana.

## READING ROOM

The aim of the Founder of this Library has been to encourage quality of scholarship rather than 'numbers' of students and to place at the disposal of serious advanced scholars every possible facility for the conduct of their research studies under the most favourable conditions. Thus the Reading Room,<sup>(4)</sup> which occupies the first floor on the East side of this building, has inevitably taken on the aspect of a seminar. The student has immediate access to the books on the shelves, and long tables or individual desks are placed at his disposal.

The room now contains over 8000 carefully selected

(4) 'The reference collection in The Morgan Library has become indispensable to research in mediaeval art, with particular reference to manuscripts, and the admirable arrangements for students have made the Library a centre for the study of manuscript illumination and script comparable only to the similar centre in Munich.'—*Prof. C. R. Morey. Princeton University.*

'The conditions of study are exceptionally well ordered; the reference library is so near completeness and the books so accessible, that for comparative study of literature on manuscript painting, there is no European library which is as convenient.'—*Prof. Meyer Schapiro. Columbia University.*

reference books, in addition to many photographs and reproductions, related to all branches of the original material in the Main building, with the exception of Early Printing and Engraving which are housed in the Main building and are also available for study.

The lower floor provides on the West side a large stack room, housing at this time over 600 volumes of less frequently consulted reference material, and on the East side a room for the collections of Papyrus and Babylonian Cuneiform Tablets.

The two buildings are so admirably connected by an enclosed passage way, that each one complements as well as assists in the functions of the other, thus forming the unit of scholarly endeavour and accomplishment which Mr. Morgan purposed in his gift of this Annex.

In addition to the facilities offered individual students, the Trustees of the Library have been glad to co-operate with scholarly and allied organizations by placing, whenever possible, its rooms and collections at their disposal either for special meetings or group study.

In most instances, special exhibitions of books or manuscripts in their particular field of study have been made for their benefit.

A list of the larger groups thus received is given on pp. 118-120 as illustrative of the diversity of interests encouraged by the Board of Trustees.



## PUBLICATIONS

A review of the Publications<sup>(5)</sup> 1924-1929, based wholly or in some part upon the study of original material in this Library, will evidence its value to scholars.

In 1925<sup>(6)</sup> Mr. Morgan, through the courtesy and co-operation of the authorities of the Vatican Library in Rome, issued an edition of 10 sets, consisting of 63 volumes each, of a complete photographic reproduction of the Coptic Illuminated Manuscripts dating from the VIIIth to the XIth century, acquired by his Father in 1911. These sets were deposited in American and European libraries for the use of scholars who were unable to consult the originals in this Library. A reproduction of additional related manuscripts acquired since that date and a Catalogue Raisonné of the entire collection are in progress, under the editorship of Dr. Henry Hyvernât of the Catholic University of America.

In 1927, Mr. Morgan published for The Roxburghe Club of London, of which he is a member, 'A Book of Old Testament Illustrations'<sup>(7)</sup> of the middle of the thirteenth century sent by Cardinal Bernard Maciejowski to Shah Abbas the Great, King of Persia, now in The Pierpont

(5) A list of such publications is given on pp. 111-117.

(6) Although dated 1922 these volumes were actually not completed and distributed until 1925. A Check List of these manuscripts was published in 1919.

(7) Morgan MS. 638.

Morgan Library, New York; described by Sydney C. Cockerell, Director of the Fitzwilliam Museum, Cambridge, England, and with an introduction by Dr. Montague Rhodes James, Provost of Eton College.'

In 1924-25 the Library issued a 'Catalogue of the Original Manuscripts and Drawings of English Authors on exhibition at The New York Public Library, December 8, 1924 to April 1, 1925.'

## LECTURES

At the initial meeting of the International Congress of Oriental Scholars held here, under the auspices of the College Art Association of America, on Saturday, October 30, 1926, Prof. Gabriel Millet of the Sorbonne, and Director of the École des Hautes Études, delivered a lecture on 'The Byzantine Manuscripts in The Pierpont Morgan Library', and Prof. A. M. Friend, of Princeton University, on 'The Iconography of the Evangelists' in the same manuscripts. Museums and Universities in England, France, Austria, Germany and America were represented at this meeting by Associate-Directors, Heads of Departments and post-graduate scholars in this special study.

On November 26, 1928, Dr. Kirsopp Lake of Harvard University delivered an illustrated lecture on 'Dated Greek Manuscripts in the libraries of Jerusalem, Mt.

Athos and Patmos'. As the subject was thought to be of rather limited interest only 37 invitations were issued to scholars in the immediate vicinity. However, so many requests for admittance were received that the attendance finally reached over 100.

The Annual meeting of The Club of Odd Volumes of Boston, held here on April 24, 1925, brought to us collectors and booklovers of that region. A majority of these members returned the following day to view at greater leisure those books and manuscripts of special interest to them.

On April 25, 1929, Prof. C. R. Morey lectured in the Exhibition Room to over 50 graduate students in his seminar course at Princeton University, on 'Illumination in Manuscripts'. In addition to the glass cases provided in the room, long tables were placed down its centre, thus making it possible to show over 100 Manuscripts from the VIIth to the XVth century. Prof. Morey briefly discussed each manuscript in regard to the derivation of its style and its relation to Painting in Europe and Asia. He stated that 'there is scarcely a phase of the art . . . which can be fully illustrated and understood at present without reference to the Morgan manuscripts . . . the importance of this collection lies not only in its extent but in the first rate quality of the specimens.'





MS. 728. THE FOUR GOSPELS. 9TH CENTURY



MS. 728. THE FOUR GOSPELS. 9TH CENTURY

## Growth of the Library

During the period covered by this review, the following additions<sup>(8)</sup> have been made to the collections:

- 46 Illuminated or Textual Manuscripts.
- 19 Single leaves or Miniatures from Illuminated Manuscripts.
- 36 Holograph Manuscripts.
- 498 Holograph, or signed, Letters and Documents.
- 4787 Printed Books.
- 31 Rembrandt Etchings.
- 11 Mezzotints.
- 3 Single Drawings.
- 6 Volumes of Drawings.
- 1 Dürer Woodblock.

### ILLUMINATED MANUSCRIPTS

The assembling of over 750 Illuminated or Textual manuscripts, dating from the VIth to the XVIth century, is perhaps the most valuable single contribution of this Library to American scholarship.

It is well known that, through the vicissitudes of time, exposure and vandalism, extremely few fresco or panel Paintings or Mosaic decorations executed prior to 1300 A.D. are still in their original condition. Therefore the

(8) A list of the principal accessions to the various departments is given on pp. 47-110.



student of painting is constantly faced with the problem of identifying and separating repaints or other restoration in his endeavour to study the work of the original artist.

On the other hand, because of their nature, the majority of Illuminated Manuscripts made before 1300 have come down to us in their pristine condition, and thus form, as a body, the fullest, most authentic, and most convenient source for the comparative study of painting and the allied arts during the Middle Ages.

Realizing this, Mr. Morgan has always taken a particularly active interest in this department of the Library. Through his knowledge and generosity, manuscripts of outstanding importance and beauty, and in practically the same brilliant condition in which they left the hands of the artist, scribe and binder, have been added to the collection formed by his Father. A large number of these additional volumes have been obtained directly from their owners, in whose families they had been preserved for several generations. In these acquisitions, Mr. Morgan has been largely aided by the friendly co-operation and openly expressed admiration of scholars, collectors, and officials of institutions of art and learning.

‘Prior to the formation of this collection by the late Mr. Pierpont Morgan, there were no scholars in this country who had specialized in the field of Illuminated Manuscripts or recognized their place and importance in the

history of painting; nor was the subject included in the curriculum of any American University, whereas today individual students are making research in these special fields and extensive courses are given at Harvard, Princeton, Columbia, New York and other Universities.’<sup>(9)</sup>

Prof. C. R. Morey, head of the department of Art and Archaeology of Princeton University, says that ‘these studies and publications would not have been possible without the establishment of this collection in America. The significance of the foregoing is greater than at first appears, because it seems to me that the various researches that cluster around the Morgan collection have been, in a sense, the first which have made American scholarship in mediaeval archaeology recognized in Europe as an important factor in the future development of the subject’.<sup>(10)</sup>

In his latest publication,<sup>(11)</sup> Dr. Hanns Swarzenski of Frankfurt, speaking of this Library says . . . ‘to the students of Manuscripts it has become as it were the Bibliothèque Nationale of America; in fact it is the only place in America where one can obtain a knowledge of European book-painting from its inception to the 15th century. The principal works which are necessary as a foundation for this study of book-painting of the early

(9) Extract from letter of Dr. W. W. S. Cook.

(10) Extract from letter of Prof. C. R. Morey.

(11) Dr. Hanns Swarzenski. *Die Deutschen Miniaturen des frühen Mittelalters in Amerikanischem Besitz*. Leipzig, 1929.

Middle Ages, have found their way into this unique Library . . .'

Among the Illuminated Manuscripts added during the period covered by this review, the following are of such importance as to demand special notice here. Unless otherwise noted, all of the manuscripts in this Library are on vellum and in perfect condition.

**MS. 728. THE FOUR GOSPELS, in Latin. IX<sup>TH</sup> CENTURY.**

188 plus 3 leaves (12½ x 10 inches) 21 lines to a full page.

Binding of 18th century red morocco with the arms of the Abbey of Saint Rémi of Reims.

This manuscript ranks with the finest known examples of Carolingian painting. With the exception of Morgan MS. No. I (formerly known as the 'Ashburnham jewelled Gospels') I do not know of any other illuminated manuscript of the type and period in America.

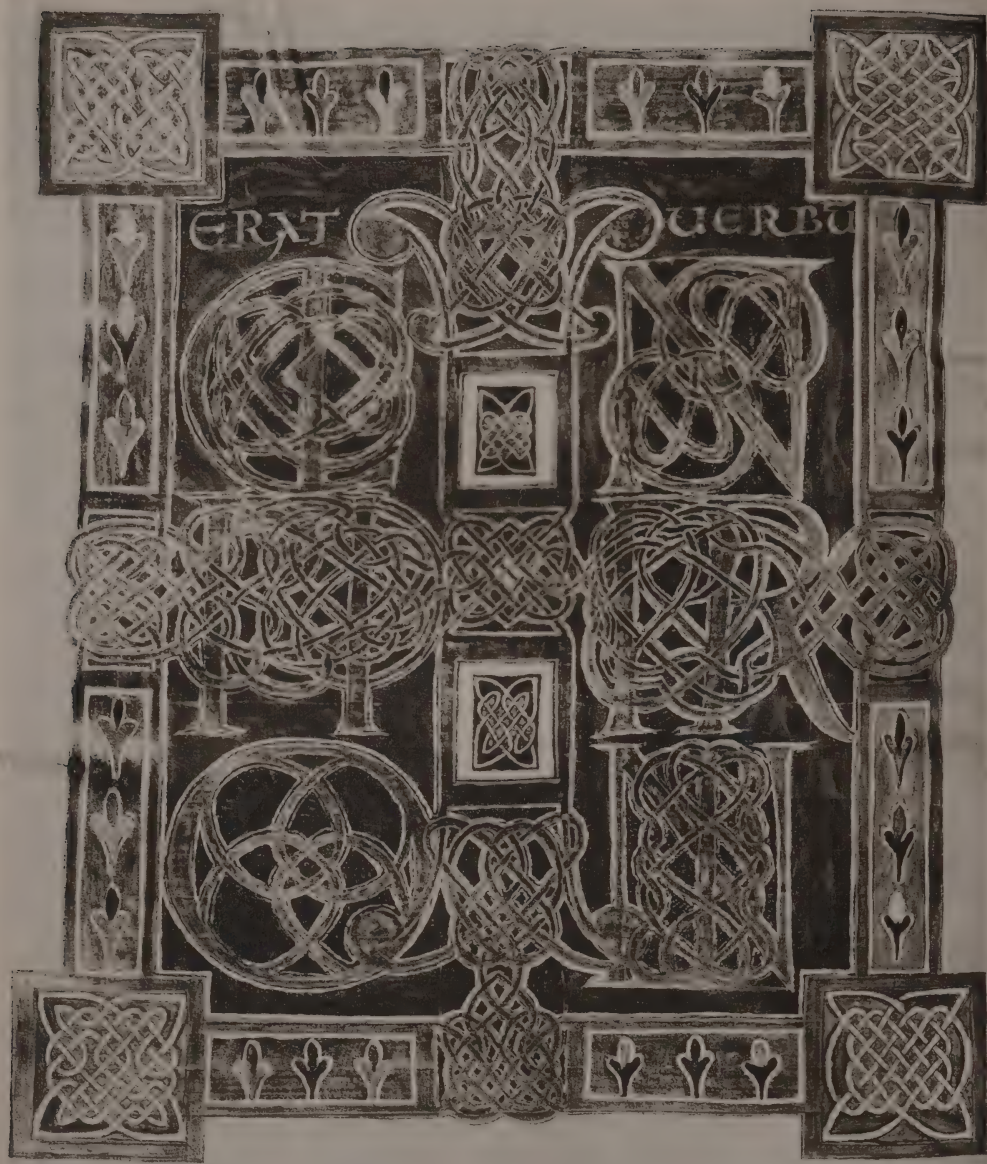
It was written and illuminated in the diocese of Reims, France, at about 860 A.D. As is evidenced by the isolated pericope for St. Rémi among the chief feasts at the end, and by the super-libris of the Abbey of St. Rémi, the manuscript remained at Reims until about 1790. It was acquired in 1831 by Robert S. Holford, Esq., of Dorchester House, London; and purchased from the estate of his son, Lt.-Col. Sir George Holford, in 1927.

In style and colouring this manuscript closely resembles the famous 'Charlemagne Gospels' in the Treasure Room at Vienna, and the 'Loisel Gospels' in the Bibliothèque Nationale, Paris (MS. lat. 17968). The text is entirely written in gold minuscules, with captions in either uncial or rustic capitals, and with the Incipit-pages in antique capitals. The introductory matter and the pericopes at the end are in smaller letters. There are 3





MS. 755. THE FOUR GOSPELS. 9TH CENTURY



MS. 755. THE FOUR GOSPELS. 9TH CENTURY



additional feast leaves in a 13th-14th century hand, written in brown ink. The Eusebian Canons occupy 12 pages. They are written in 4 columns, in tiny gold numerals, and are placed beneath classical pediments supported by 2 columns painted to represent antique marble. On top of the pediments are plants, birds and grotesque animals or figures. This type of Canon Table is also found in the MS. Gospels, given (c.816-835) by Eton, archbp. of Reims, to the Abbey of Hauteviller, Epernay; as well as in the Metz Gospels of about the same date, now in the Bibliothèque Nationale, Paris.

Preceding the text of each Gospel is a full-page picture of the seated author-Evangelist, with a small representation of his symbol in one of the upper corners. The predominant colours are purple and green. The background of St. Matthew suggests a landscape. That of the other Evangelists presents a rich architecture, with draped curtains; these are omitted in St. Mark. Opposite each picture is a full-page panel containing the opening lines of that Gospel; these are written in gold antique capitals, with a full-length and elaborate strapwork initial at the left. The background for the pages fronting SS. Matthew, Mark and John, is a rich purple filled with gold and silver tendrils; that for St. Luke is white.

**MS. 755. THE FOUR GOSPELS**, in Latin; formerly called the 'Quedlinburg Gospels'. IX<sup>TH</sup> CENTURY.

201 leaves (13¾ x 10 inches) 2 columns of 25 lines each to a page.  
Binding of 16th century pigskin over heavy boards.

(1.) This manuscript was written and illuminated in the Saxon Convent of Corvey-on-the-Weser, in the Harz mountains, Germany, between 860 and 880 A.D. It passed to the Monastery of Quedlinburg after its establishment in 937 and remained there until 1736, when it was 'given by . . . Friedrich Eberhard Boysen (1720-1800) Councillor of the Consistory and Senior

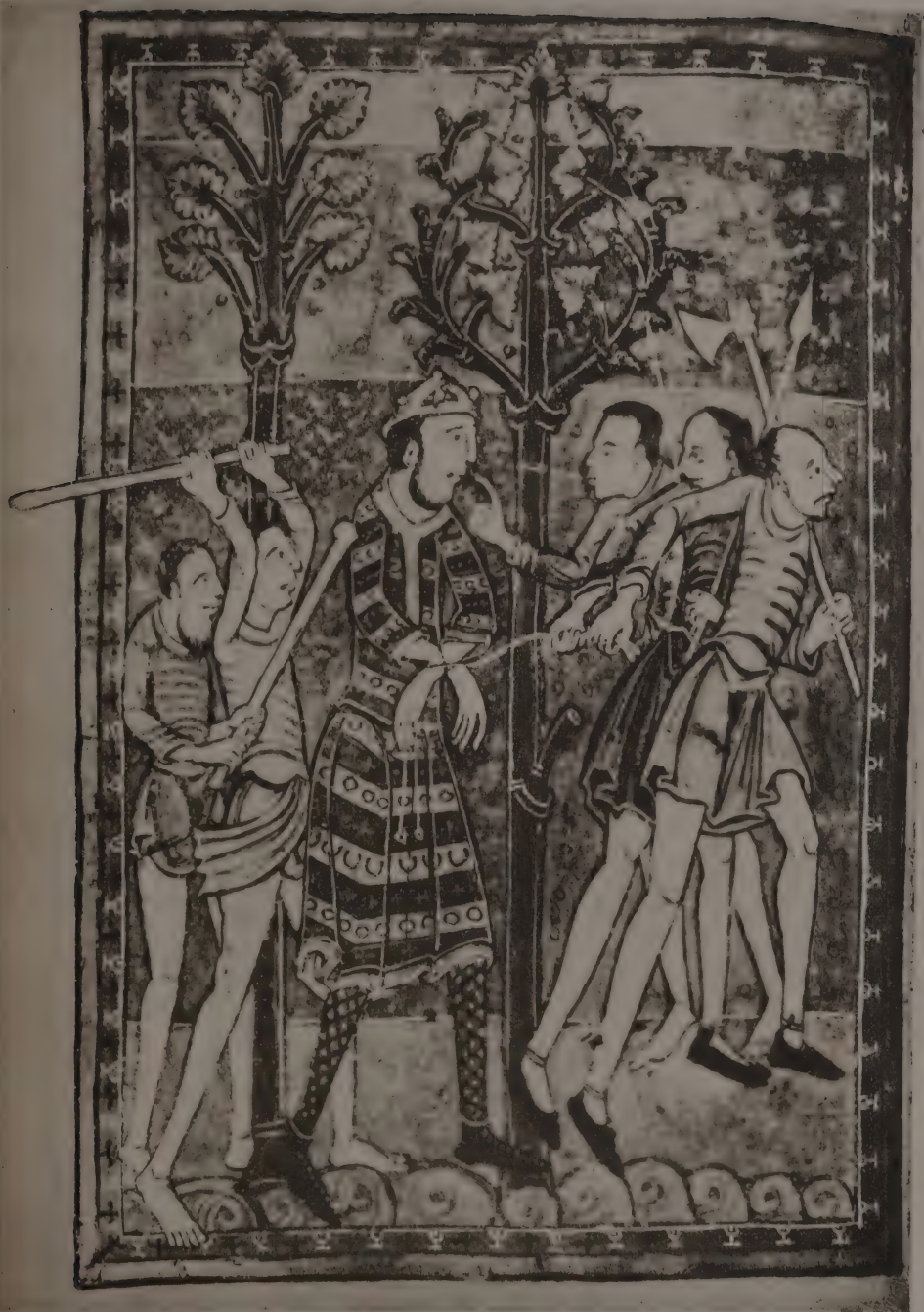


Preacher of the Gospel in the court chapel of Quedlinburg' to the library of Prince Christian Ernst (1691-1771) Stolberg-Wernigerode of the Harz (near Quedlinburg), where it remained until purchased by this Library in 1929. It is said<sup>(12)</sup> to be the earliest, chief and most beautiful manuscript of the Corvey school, from which descends the Hildesheim school of Bishop Bernward of Hildesheim. Two Gospel manuscripts at Wolfenbüttel (no. 2868), the Gospel MS. (Egerton 768) in the British Museum and the Astor Gospels (MS.I.) in the New York Public Library are closely related to it. In his latest publication<sup>(13)</sup> Dr. Hanns Swarzenski says . . . 'through this sale, Germany has unfortunately lost the only remaining example of the Weser school.'

There are no miniatures. The decoration consists of a large initial letter B, on folio 1; 16 pages for the Eusebian canons and 17 Title and Incipit-pages for the Gospels. All of these pages are elaborately illuminated in gold, purple, green, blue and white. With the exception of the title-page for St. John, the backgrounds for the lettering are in varying shades of purple with foliage, wave or textile design. Prof. A. M. Friend of Princeton University finds that the colour schemes are derived from the school of St. Denis. (On April 18, 836 A.D., the monastery of St. Denis, France, presented the relics of St. Vitus to the newly founded monastery of Corvey-on-the-Weser.)

(12) A. Haseloff, in 'Meisterwerke der Kunst in Sachsen'; ed. Doering and Voss. p. 89.

(13) Dr. Hanns Swarzenski. *Die Deutschen Miniaturen des frühen Mittelalters in Amerikanischem Besitz*. Leipzig, 1929.



MS. 736. LIFE AND MIRACLES OF ST. EDMUND  
12TH CENTURY





MS. 736. LIFE AND MIRACLES OF ST. EDMUND  
12TH CENTURY



**MS. 736.** LIFE AND MIRACLES OF ST. EDMUND (Edmund I, king of the Anglo-Saxons, 922-946). XII<sup>TH</sup> CENTURY.

100 leaves ( $10\frac{3}{4}$  x  $7\frac{1}{4}$  inches) 32 lines to a page.

Modern olive morocco gilt binding.

This is 'the earliest of the illustrated lives of English saints'. It was written and illuminated in the Abbey of Bury St. Edmunds, England, between 1125 and 1150 A.D.

The text of the Miracles is preceded by a series of 32 miniatures of excellent workmanship, illustrating the Life of St. Edmund and Book I of his Miracles. The large illuminated initial letters throughout the text enclose either miniatures or elaborate foliage.

The figures are tall, with long drawn-out limbs, the features strongly marked with prominent eyes. The predominant colours are a vivid green, purple, orange-red and dark blue. In composition and style the illumination resembles the Gospels now at Pembroke College, Cambridge (MS.120). In his work on 'English illuminated Manuscripts of the Xth to the XIIIth century' Mr. Eric G. Millar states (p. 30) that these two manuscripts 'are of the greatest importance as landmarks in the development of twelfth century illumination, while the Life of St. Edmund is of additional interest as the earliest example of a rare class of English manuscript' . . .

This manuscript remained at Bury St. Edmunds Abbey until late in the XVth century. It was acquired in 1841 by Robert S. Holford, Esq., of Dorchester House, London; and purchased from the estate of his son, Lt.-Col. Sir George Holford, in 1927.

Four illuminated leaves of the XIIth century, depicting scenes from the Bible, are probably from the same locality. These leaves which were doubtless prefixed to a Psalter are now, respectively, in the British Museum, the Victoria and Albert Museum and in this Library (MSS. 521 and 724).

Rivaling and perhaps exceeding in general interest the manuscripts noted above, are the four manuscripts (Nos. 708-711)<sup>(14)</sup> dating from the early XIth to the first quarter of the XIIIth century. These were acquired by private purchase in 1926, from the library of the Earl of Leicester of Holkham Hall, Norfolk, England.

With their fine and brilliant illuminations, and their magnificent gold, silver-gilt, and jewelled bindings, they constitute one of the most important additions, in the field of mediaeval art, ever made to this collection. In placing them in this Library, Mr. Morgan has rendered them available, for the first time in their history, for examination and research, to the scholars of all countries.

**MSS. 708 and 709. THE FOUR GOSPELS, in Latin. XI<sup>TH</sup> CENTURY.**

An inscription on the fly-leaf of MS. 708 shows that these manuscripts were acquired by Judith, Countess of Flanders (1032-1094) who came to England in 1051 as the bride of Tostig, Earl of Northumbria. During her stay in England, which due to her husband's exile ended in 1064, the Countess Judith added to her library several illuminated manuscripts of the first rank, two of which are now Morgan MSS. 708 and 709.

**MS. 709** is the earlier of the two, having illuminations of the pure New Minster (Winchester) style of the period 1020-1030. Judith may well have obtained this book through Aelfwine, the

(14) I am indebted to Miss Harrsen of the staff of this Library for intensive research which has brought to light certain facts not previously connected with these manuscripts.









uncle of her husband, who was Abbot of the New Minster at the time of the Norman Conquest.

It contains 153 leaves ( $7\frac{1}{2} \times 11\frac{1}{2}$  inches), with 24 lines to a full page.

The Illumination consists of five full-page Pictures depicting the Crucifixion and the Four Evangelists, as well as four Incipit-pages to their Gospels which are written in burnished gold letters with a full-length elaborately illuminated Initial at the left side.

The Pictures are painted upon the uncoloured vellum, thus giving a white background to the figures whose flowing draperies are painted in delicate shades of pink, yellow and blue, heightened with burnished gold.

With the exception of the frontispiece, depicting The Crucifixion, all of the Pictures and Incipit-pages are surrounded by broad panel borders, formed of two parallel bands of heavily burnished gold, joined by a band of black. Through the black band and curving out beyond the gold bands is a graceful acanthus leaf design in delicate shades of blue, pink, green and orange.

Upon the upper cover of the binding is a repoussé gold plaque bordered by fine filigree work set with pearls and semi-precious stones. In the centre of this plaque is a large Christ in Majesty. He stands within a mandorla of raised filigree work set with stones. In the four corners, without the mandorla, are symbols of the Evangelists. The gold central plaque is probably English workmanship and contemporary with the manuscript. The mandorla and the outer filigree frame were probably executed in the monastery of Weingarten, Germany, late in the XIIth century.

**MS. 708** was executed about 1055. It contains 83 leaves ( $7\frac{1}{2} \times 11\frac{5}{8}$  inches) with 32 lines to a full page, and closely resembles MS. 709 in form and make-up.

The illumination consists of four full-page Pictures of the Evangelists and four Incipit-pages to their Gospels, all somewhat similar to MS. 709. The style of figure and border decoration is also of the Winchester school but elaborated by continental influences. The manuscript probably originated at Thorney Abbey, a dependency of Winchester, where, in the second half of the XIth century, Foulcard, a monk from the monastery of St. Bertin at St. Omer (Flanders), became Prior. He is believed to have come to England about 1051 in the retinue of the Countess Judith of Flanders and adapted certain characteristics of the St. Bertin school of illumination to that already in practice at Thorney Abbey. In this connection it is interesting to recall the fact that the celebrated Benedictional<sup>(15)</sup> of St. Aethelwolde, Bishop of Winchester, was executed by his chaplain Godeman who later became Abbot of Thorney Abbey.

The pictures and introductory leaves to the Gospels of St. Matthew and St. Luke are enclosed within heavy gold panel borders, surrounding an inner panel of blue; those for St. Mark and St. John have a framework formed by two columns with conventional foliated capitals supporting arches, from the outer sides of which spring a formal leaf and branch decoration. Within the arches are hung curtains of dark blue, shading to azure. The Evangelists are seated between the curtains, upon chairs of varying design. As in MS. 709, the background is formed by the uncoloured vellum.

The metal and jewelled upper cover of this manuscript was probably executed in the monastery of Weingarten in the XIIth century. It consists of an oblong plaque of silver gilt which is surrounded by a wide heavy border. The plaque is divided in half by a narrow band of green translucent enamel upon which are the words, *IESUS NAZA—IUDEORUM*. In the upper half, in

(15) A 10th century Winchester manuscript in the library of the Duke of Devonshire.



MS. 708. THE FOUR GOSPELS. IITH CENTURY





MS. 708. THE FOUR GOSPELS. IITH CENTURY



high relief, is the figure of Our Lord in Majesty within a mandorla enriched by semi-precious stones. Two Seraphim with folded wings and hands upraised in prayer stand on either side of the mandorla. In the centre of the lower half of the plaque, also in high relief, is a representation of the group at the Crucifixion.

In 1071, five years after the death of Earl Tostig, his widow Judith married Duke Henry Guelph IV of Bavaria. Through his interest in the Benedictine monastery of Weingarten, situated near the Lake of Constance, the Countess Judith likewise became its patroness and donated generously of her treasures. Among her gifts were the two manuscripts described above, which were destined to have great influence upon the art of illumination in South Germany. Their inspiration is shown consistently in manuscripts executed at Weingarten, beginning with one of the earliest now in existence, Fulda Aa 35, of the 12th century, through to the two manuscripts now Morgan 711 and 710, with which the art and activity of the Abbey scriptorium culminated in the 13th century.

**MS. 711** was executed at and for the Monastery of Weingarten, between 1188 and 1200. It is known as the 'Missal of Hainricus sacrista', from self-portraits and signatures of this artist found not only in the manuscript itself but also on the upper silver cover. It contains 147 leaves ( $9\frac{1}{4} \times 6\frac{3}{4}$  inches) with 22 lines to a full page.

The Illumination consists of 5 full-page Pictures, 2 full-page text pages, 24 circular pictures in the Kalendar and 35 his-

toriated initials throughout the book. The predominant colours are brick red, bright green and thick blue; the flesh tints are saffron, the backgrounds are of heavy gold and untarnished silver.

Upon the upper cover of this book is a silver plaque surrounded by a panel of silver filigree work, in which are placed large cabochon crystals. In the central plaque, in high relief, is a depiction of the Coronation of The Virgin. She is seated beside Our Lord upon a bench-throne. His right hand is raised to Her head, in blessing. There is no crown. Between Their feet is inscribed HAINRI/CSACRTSTA. Beneath this, in relief, is the bust of a kneeling monk (Hainricus sacrista). In the four outer corners of this plaque are the symbols of the Evangelists. This cover was executed at Weingarten, probably by the sacristan 'Hainricus' who illuminated the manuscript.

**MS. 710.** The height of the art of illumination in the monastery of Weingarten was attained by the artist of this manuscript. It is known as the 'Missal of the Abbot Berthold' because of a lengthy statement on the last folio to the effect that it was commissioned by Berthold, Abbot of Weingarten (from 1200 to 1232). In addition to this, his name 'Bertholdus Abb.' is engraved beneath a standing figure of him in the lower left corner of the upper cover of the binding.

It contains 165 leaves ( $11\frac{1}{2}$  x 8 inches) with 22 lines to a full page.

The splendid illumination consists of 21 full-page, 5 half-page and 2 smaller Pictures. There are also 6 full-page and 12 half-page illuminated texts, 18 historiated initials and numerous smaller ones. All of the pictures have heavy, highly burnished gold backgrounds into which there is often introduced a brilliant and practically untarnished silver-ground border, letter or decoration. The resultant effect is very rich and many of the



MS. 711. 'HAINRICUS' MISSAL. 12TH CENTURY





MS. 710. 'BERTHOLD' MISSAL. 13TH CENTURY

familiar Biblical scenes are treated in a highly original way.

Upon the upper cover of the binding is a deep rectangular silver-gilt plaque, surrounded by a wide border of filigree work. An inscription around the outer edge shows that this cover was used as a reliquary. In the centre of the plaque, within a deep frame, The Virgin and Child are shown in high relief, seated upon a throne. Surrounding them are 12 small statues in silver-gilt depicting the Four Evangelists; SS. Michael, Gabriel, Martin, Nicholas and Oswald; the Virtues Virginity and Humility, and the Abbot Berthold. All of the border and frame-work, as well as the crown and figures of The Virgin and Child, are thickly encrusted with semi-precious stones.

These four manuscripts remained in the monastery of Weingarten, until its dissolution in 1805, when Prince Frederick William of Orange-Nassau ordered that the books from the suppressed monastery be brought to his residence at Fulda. In 1806 he was driven out of Fulda by the French army, and the manuscripts from the Fulda library were commandeered by the French General Niboyet. Niboyet was succeeded by General Thibaut, who appropriated the above four (now Morgan 708-711) manuscripts to himself. Through a dealer in Paris they were purchased in 1818 by Thomas Coke, later 1st Earl of Leicester of Holkham. They remained in the library at Holkham Hall, Norfolk, England, until purchased from the present Earl of Leicester, in 1927.

**MS. 730. PSALTER AND HOURS OF THE VIRGIN, for the use of Cambrai, France. XIII<sup>TH</sup> CENTURY.**

250 leaves ( $7\frac{3}{4}$  x  $5\frac{3}{4}$  inches) 20 lines.

Binding of red morocco by C. Lewis of London, (c.1838).

This extremely fine manuscript was written and illuminated in North East France, possibly near Cambrai, in the second half of the XIIIth century. The illumination throughout is unusually

elaborate and of the highest quality in design, colour and drawing. It appears to be the work of at least 2 artists of closely connected schools. A strong English influence, especially to be noted in the faces, allies it with the so-called 'Channel school' of manuscript illumination.

In the Catalogue (p. 65) of the Exhibition of Illuminated Manuscripts held at the Burlington Fine Arts Club, London, in 1908, Mr. S. C. Cockerell says of this manuscript 'the style of the pictures . . . is altogether unusual and it is difficult to recall any book at all resembling this one'.

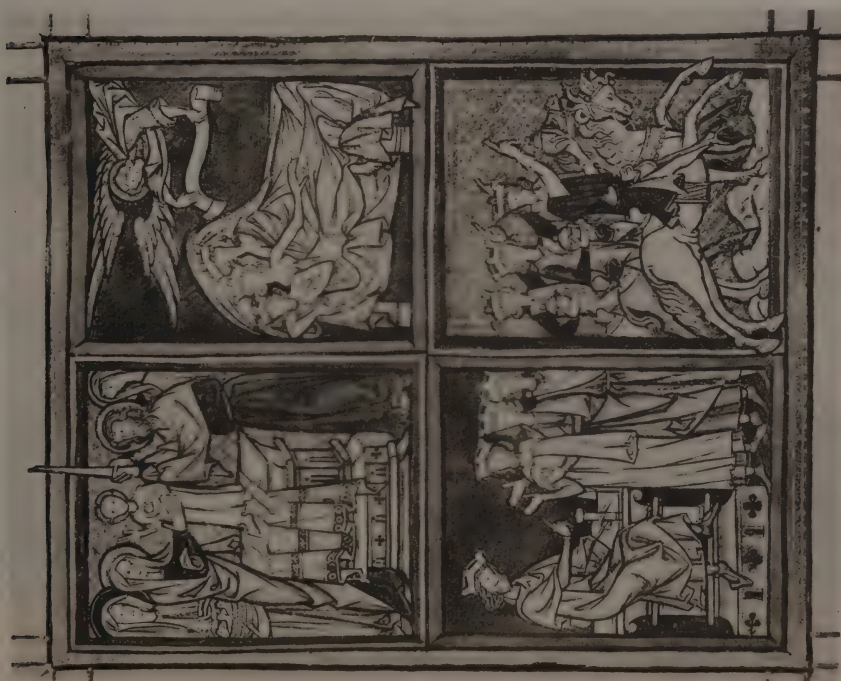
The first 6 leaves are occupied by the Kalendar, which is written in gold, red and blue, upon a silver, red and blue background; then follow 2 leaves of the Table of Computations of Lambert de Begué, written in gold letters and numerals upon an elaborately checkered ground.

Prefixed to the text of the Psalter are 8 leaves containing 64 small square Pictures upon alternating blue and gold grounds. They are disposed in 4 compartments to a page and depict scenes from the Creation to the Coronation of The Virgin. These are followed by one full-page Picture of the Stem of Jesse; and one full-page Picture (fol. 17<sup>v</sup>) of The Virgin and Child enthroned within a mandorla. They are worshipped (below) by a kneeling group consisting of a man, his wife and their 4 children. This is an addition by an Italian (Milanese) artist, in the second half of the XIVth century, and depicts the owners of the manuscript at that time.

Throughout the text of the Psalter are 49 Pictures disposed in 4 compartments to a page, as well as 10 large historiated initial letters for the divisions of the Psalter. They are all upon brilliant gold backgrounds and generally contain elaborate battle scenes of amazing detail and purity of execution and colour.

On fol. 214 is a large initial D, containing the seated Virgin and Child, before whom kneels a woman in prayer; she is





MS. 730. CAMBRAI PSALTER. 13TH CENTURY



MS. 729. AMIENS PSALTER. 13TH CENTURY



robed in gold and wears a crown. This is also a XIVth century addition by the Milanese artist of fol. 17<sup>v</sup>.

The coats of arms found throughout the manuscript indicate that it was originally executed for a member of the families of Le Bel de la Boissière-Burgundy and Neufville-Martingham. A descendant of these Picardy-Artois families became allied to the houses of Montferrat and Visconti of Milan. The group depicted on fol. 17<sup>v</sup> probably represents Bianca, daughter of Yolande of Montferrat, and her husband Galeazzo II Visconti, seigneur of Milan (whom she married in 1350), and their 4 children. Bianca's great-grandfather was Michael VIII Paleologus, Emperor of the East in 1261. His son (Bianca's grandfather) was Theodore Paleologue, marquis of Montferrat, whose name is written on fol. 250<sup>v</sup> of this manuscript.

On the gauffered edges, within alternating lozenges, are the arms of France and Courtenay.

This manuscript was sold in London in 1844 from the Bright collection; acquired about 1845 by Robert S. Holford of Dorchester House, London, and purchased by this Library in 1927 from the estate of his son, Lt.-Col. Sir George Holford.

**MS. 729. THE PSALTER AND HOURS OF THE VIRGIN, for the Franciscan use of Amiens, France. XIII<sup>TH</sup> CENTURY.**

403 plus 31 leaves ( $7\frac{1}{4} \times 5\frac{1}{4}$  inches) 19 lines.

Binding of blue morocco, blind-tooled, by Duprez Lahey, 1928.

This beautiful manuscript was written and illuminated in N. E. France, at Paris or Amiens, between 1270 and 1280 A.D. for Yolande de Soissons, dame de Coeuvres, Vicomtesse de Soissons, who married Bernard V, sire de Moreuil, founder of the Soissons-Moreuil family. Their arms, separately or together, are found in the borders of all the full-page Pictures, on the opposite text-pages, and occasionally in the robes and trappings. The portrait of Yolande de Soissons alone, with her personal



arms as descended from the Comtesse de Hangest (her mother) and the Comtes de Ponthieu and de Nesle de Soissons, is found on fol. 232<sup>v</sup>. The portraits of herself, her husband and their 2 children, Jean and Bernard VI de Moreuil, with the de Moreuil arms in the 4 corners, are found on fol. 1<sup>v</sup>.

There are 40 very fine full-page Pictures; 66 large historiated initials, and over 50 full-page elaborate borders containing coats of arms, grotesque figures, birds and animals, and foliage.

The last 31 leaves (folios 404-434) were added, in the neighbourhood of Poitiers, about 1350. They include one full-page miniature depicting the Archangel Michael casting Lucifer and the rebellious angels into Hell, and 2 large initials containing the Coronation of the Virgin and the Last Judgment. On the blank verso of the last page, in a late XIVth century hand is the following note: 'L'an mil ccc. deus fois quarante Et X en ianvier des iours trente Fust vramōdes ie vous raconte Lv de poitiers evesque et comte'. (Simon de Cramaud, of Poitou, Bishop of Poitiers, Nov. 24, 1385 to May 27, 1390.)

The Illumination of the XIIIth century portion (fols. 1-403) of the manuscript appears to be the work of 2 artists; the finer of the Pictures are probably the work of the first Parisian illuminator *Honoré*, the artist of the Breviary of Philippe le Bel, MS. lat. 1023 of the Bibliothèque Nationale, Paris; the Breviary in Nuremberg (solger, 4), and the single leaf from the *Somme le Roi* in the Fitzwilliam Museum, Cambridge, England.

The drawing, the gold and the colouring of this lavishly decorated manuscript are all excellent, resulting in a beauty, charm, and gaiety of execution which places it among the finest known examples of the period.

At some time prior to 1838, twenty full-page Pictures had been cut out of this book. Both they and the main body of the manuscript came up in the W. Y. Ottley sale in London, May 1838 (lots 127 and 144). The single leaves were recognized as

belonging to the manuscript by Sir Frederic Madden of the British Museum, and at his suggestion the book was rebound and these leaves returned to it after the sale. Inasmuch as a large number of these full-page Pictures were either uncommon to the cycle usually found in manuscript Psalters or bore no relation whatever to the text, it was natural that they were misplaced when rebound by C. Lewis of London (c.1838). In fact, upon receipt of the manuscript, we ourselves were unable to determine the proper location of a number of them. This was finally accomplished, and in a most ingenious manner, by Mr. Eric G. Millar of the Dept. of MSS. of the British Museum during a two months visit he paid to this Library in 1928. At his suggestion, the manuscript was taken apart and wherever necessary the quires separated. He then proceeded to match any set-off of design or paint found on the opening pages of the text divisions, with properly related, similar design or colour in the returned leaves.

Purchased at the Ottley sale (1838) by Payne & Foss; sold by them to Robert S. Holford of Dorchester House, London. Purchased by this Library in 1927 from the estate of his son, Lt.-Col. Sir George Holford.

*See* Burlington Fine Arts Club. Exhibition of Illuminated Manuscripts. London, 1908. Catalogue *no.* 139.

## HOLOGRAPH MANUSCRIPTS

To the unrivalled collection of Authors' original Manuscripts in this Library prior to 1924, numerous additions have been made, among which the following may be cited:

JOHN LOCKE, 1632-1704.

An essay concerning humane understanding, in fower books. 383 pages; dated 1685.

LAURENCE STERNE, 1713-1768.

*A sentimental Journey through France and Italy* by Mr. Yorick. 2 volumes. 358 pages.

This manuscript is largely in Sterne's autograph, with portions in another hand, probably that of his daughter. It was given by Sterne to Lady Agnew of Stranear Castle, Scotland, and purchased in 1926 from the collection of Sir Andrew Agnew. An earlier manuscript of the first part of this work is in the British Museum, London.

SIR WALTER SCOTT, 1771-1832.

*The Antiquary*. 3 volumes. 310 pages; written in 1816. Inserted in Volume 1 is an autograph letter of Sir Walter Scott, dated 27 October, 1831, addressed to Captain Basil Hall, in which the author outlines the history of this work.

JANE AUSTEN, 1775-1817.

*Plan of a novel, [and] The Watsons*. 16 pages. (Published from these manuscripts by R. W. Chapman of the Clarendon Press, Oxford, in 1927.)

HONORÉ DE BALZAC, 1799-1850.

*Eugénie Grandet*. 116 pages. This is the original draft of the novel, containing innumerable corrections, erasures and additions. To the manuscript are added 41 pages of corrected proof sheets of the journal, 'L'Europelittéraire', in which Chapter 1 was published on Sept. 19, 1833. This manuscript was presented on Dec. 24, 1833 to Mme. de Hanska, whom Balzac married in 1850.

ROBERT BROWNING, 1812-1889.

*Asolando: Fancies and Facts*. 100 pages, comprising 30 poems. The autograph dedication to Mrs. Arthur Bronson is dated 15 October, 1889. This was the last work of Browning and was first published on the day of his death, 12 December, 1889.



## EARLY PRINTED BOOKS

The importance of a collection of Incunables cannot always be judged by the number of volumes contained therein. It is a comparatively simple matter, in every respect, to 'accumulate' many thousands of books printed before 1550 A.D.

The collection of such books in this Library was formed, and has been added to, with the utmost care, study and discrimination, and with a deliberate avoidance of inconsequential material. To the primary needs of scholars for examples of the first printing of Classical, Biblical and other Texts, and woodcut or metal Engravings, has been added an insistence upon the finest obtainable copies in quality and perfection.

Commencing with the earliest dated example of European printing now in America (the Indulgence of 1455) there are surprisingly few of the 'cornerstones' of Printing and Book Illustration in Europe, prior to 1550 A.D., now lacking in this collection.

Practically all of the 356 additions made to this department of the Library, during the period covered by this review, are significant for the above mentioned reasons, as well as for their rarity. The following are especially noteworthy.

NICOLAUS V, POPE. Indulgence issued by Paulinus Chappe, proctor-general of the King of Cyprus, to contributors to the war against the Turks. Printed at Mainz (by John Gutenberg?), 1455.

One oblong leaf of vellum ( $7\frac{7}{8} \times 10\frac{1}{8}$  inches); 31 lines. The text occupies  $6\frac{1}{2} \times 9\frac{3}{4}$  inches.

Issued at Wurzburg, 13 April 1455, to Erasmus Damoder, priest of the diocese of Passau.

This is the fourth issue of the '31-line Indulgence', the first three issues of which are dated 1454. With the exception of the change in date, it is identical with the third issue of 1454.

From the libraries of Lord Spencer and Sir Thomas Phillipps. (*cf.* De Ricci. *Catalogue des premières impressions de Mayence*, 1911, page 47.)

THE BIBLE IN ITALIAN, printed at Venice, by Vindelin de Spira, August, 1471.

Two volumes, printed on vellum; with very fine illuminated opening pages and initials throughout.

This first edition of the Bible in Italian is of far greater rarity than the much talked of 'Gutenberg' Bible of which this Library has long possessed 2 complete copies, 1 on vellum and 1 on paper, and of which at least 40 copies are known elsewhere.

There are only 5 other perfect copies known of this first Italian Bible. Those at Breslau and Wolfenbüttel, Germany, alone are printed on vellum as is this copy.

Volume I contains 324 leaves measuring  $15\frac{1}{2} \times 10\frac{7}{8}$  inches. Heading the text for Genesis (fol. 13) is a large Miniature ( $6\frac{1}{8} \times 7$  inches) depicting the Creation of Eve; this and other pages of text are surrounded by illuminated borders. In the upper border of folio 13 is a scroll containing the motto 'sola virtute'. At the opening of each book there is a large illumi-

nated initial. Following the signature D<sup>10</sup>, is inserted a manuscript Table of the Psalter.

Volume II contains 316 leaves measuring 16 $\frac{1}{8}$  x 11 inches.

The Tables on the verso of folio 1 are surrounded by an illuminated border; in the centre of the lower border is a large circular miniature depicting St. Jerome in the desert; in the lower left border is the stamp of the Corsini library at Rome. Heading the text for the Book of Proverbs on folio 3, is a large Miniature (7 $\frac{1}{8}$  x 4 $\frac{3}{4}$  inches) of an allegorical interpretation of the Parables. This page of text is framed by an elaborate border containing winged cupids, armour etc. In the left border is the motto 'sola virtute'. Within a medallion in the lower border is a coat of arms which M. de Ricci suggests may be those of the Macinghi and Lanfredini families.

At the opening of each Book is a large illuminated initial containing a bust portrait.

Inserted between the text of Maccabees and the Prologue to Matthew are 3 leaves, containing tables of the Old and New Testament. The first of these pages is surrounded by an elaborate illuminated border. At the end of these tables are the words 'finisse la tabula del Apocalipsis et de tutto el testamento novo. Scripta in Sancto Mathia de murano.' (Monastery and church of S. Mattia at Murano, near Venice; the library belonging to it was dispersed in 1797.) A similar table for a copy of the 'De Civitate Dei' printed by Vindelin in 1470, now in the British Museum, London, was written in 1472 by Prior Nicolaus of this same monastery.

The difference in the size of the pages in the 2 volumes, as well as the difference in the style of illumination, shows that the volumes did not originally belong together. They were brought together before 1820 by Count Gaetano Melzi of Milan. In 1821 he sold to Frank Hall Standish a number of his books, which were purchased by the Duc d'Aumale and are now in the



Musée Condé at Chantilly. This Bible in Italian was to have been included but 'au dernier moment, Melzi n' aura pas voulu se séparer d'un volume aussi précieux. Il le retira. C'est encore aujourd'hui l'un des joyaux les plus précieux du cabinet de Mme. la marquise Melzi'.<sup>(16)</sup>

The Illumination in Volume II is of the Venetian School. That in Volume I may be of the School of Bologna. M. Seymour de Ricci, who has studied these volumes very carefully, believes that they were both illuminated in the same Venetian workshop, but by different artists.

This copy was purchased in Paris in 1929.

The other known perfect copies of this Bible are found at:

1. Wolfenbüttel, Germany. *On vellum.*
2. Breslau, Germany. Convent of St. Elizabeth. *On vellum.*
3. Paris, Mazarine Library. *On paper.*
4. John Rylands Library, Manchester. *On paper.*
5. Hunterian Museum. Glasgow, Scotland. *On paper.*

Copies of Vol. I (only) or Vol. II (only) are found in the British Museum, Bibliothèque Nationale, Arsenal Library, Berlin and Stuttgart.

DANTE. Divine Comedy; printed at Mantua, by 'Georgius et Paulus Teutonici', in 1472.

91 leaves ( $12\frac{3}{4}$  x 9 inches); 2 cols. of 20 lines.

There are 3 large illuminated initial letters in gold, upon a floreated background, for the opening of the text of the Inferno, Purgatory and Paradise.

This is one of the 3 editions, all printed in the same year, which for long have disputed title to the First Edition of Dante. As this Library already possessed the Foligno edition (generally conceded to be the First) and the only known perfect (with blanks) copy of the extremely rare Jesi edition, it is now in the

(16) Chantilly. Cabinet des Livres. Paris. 1905. pp. 28-30.



The other known perfect copies of this Bible are found at:

1. Breslau, Stadtbibliothek. *On vellum.*
2. Göttingen, Univ.-Bibl. *On paper.*
3. Paris, Mazarine Library. *On paper.*
4. Manchester, Eng., John Rylands Library, *On paper.*
5. Glasgow, Scotland, Hunterian Museum. *On paper.*

*Note.* The copy at Wolfenbüttel, Germany, lacks ff. 1-12 of vol. 1.

Copies of Vol. I (only) or Vol. II (only) are found in the British Museum, Bibliothèque Nationale, Arsenal Library, Berlin, Stuttgart, Rome, etc.



distinguished position of possessing all three of them in perfect condition.

LES CHRONIQUES DE FRANCE, dites, Chroniques de St. Denis. Printed at Paris, by Pasquier Bonhomme, [finished] 16 January 1476 [1477].

Three volumes, folio (12 x 8 $\frac{3}{8}$  inches); 2 cols. of 40 lines.

Binding of red morocco gilt, by Dérome.

The first book printed in French at Paris, and the only book signed by this printer.

First edition. Complete with blanks, and with 3 additional leaves at end of volume 3 (sig. p<sup>2-4</sup>). These are a resetting, with text in duplicate but showing minor changes in spelling, of the last 3 leaves of the work. We do not know of any other copy containing both settings of these leaves. There are illuminated capitals with borders at the head of each volume. A number of leaves have been remargined at the outer edge.

Brunet (vol. I, col. 1867) says of this copy, 'Nous en avons eu sous les yeux deux exemplaires; savoir: celui de la Bibliothèque Imperiale et celui de M. MacCarthy. C'est d'après ce dernier, le plus complet des deux que nous allons donner la description de ce livre aussi rare que précieux.'

From the libraries of the Duc de la Vallière (sold 1785), Count MacCarthy (sold 1833), and Lt.-Col. Sir George Holford. *Note.* Morgan MS. 536 contains this Text from the Prologue, through chapter 27 of Charles VI (fol. 166 of vol. 3 of the printed version).

INFANTIA SALVATORIS, printed at Westminster, England, by William Caxton, about 1477.

Perfect, and the only copy known.

Caxton's type 2. 18 leaves (8 x 5 $\frac{1}{2}$  inches); 22 lines.

Binding of red morocco. (English 18th century.)

Books from the press of this first printer in England are of such rarity that this is the first example which, without duplication, it has been possible to add to the notable collection of over 60 'Caxtons' in this Library, since 1920. From the libraries of the Earl of Oxford, sold in 1743 to Thomas Osborne, who sold it 12 May 1749 to the Library of the University of Göttingen where it remained until 1929. (*cf.* De Ricci, *Census of Caxtons*, page 71, no. 62.)

AESOPUS. *Vita et Fabulae*; in Latin with German translation by Heinrich Steinhöwel. Printed at Ulm, by Johann Zainer, about 1476.

288 leaves (12 x 8¾ inches); 33-34 lines.

Contemporary German binding of stamped leather over boards.

First edition of this translation. A large and perfect copy with all of the 205 woodcuts uncoloured. Of these woodcuts Schreiber (3020) says, 'these cuts are the finest which one finds in the incunables . . . of Ulm, and possibly the finest in all the German books of the 16th century'.

Ten other copies are known, all in public collections. This is the only copy in America. (*Gesamtkatalog* 351.)

AESOPUS *moralisatus*; Latin and Italian. Printed at Verona, by John and Albert Alvisius, 1479.

120 leaves (generally 8¾ x 5⅞ inches); 23 lines.

Contemporary Italian binding of stamped leather over boards, with 5 bosses on either cover.

Complete; first edition of the Fables in Latin followed by a versified translation into Italian, by Accio Zucco.

Fifteen of the 66 fine woodcuts and borders are uncoloured; this and a slight discrepancy in the size of the pages lead us to believe that it is a perfected copy. It is, however, the only example of this rare edition which it has been possible to obtain.

The remaining 8 known copies (at least 3 of which are imperfect) are in public collections. The only other copy in America is in the Print Department of the Metropolitan Museum of Art. (Gesamtkatalog 428.)

PLATEA. *Opus restitutionum usurarum* . . . Printed at Cracow, Poland, 1475.

216 leaves ( $11\frac{3}{4} \times 8\frac{3}{8}$  inches); 38 lines.  
Modern vellum binding.

The earliest dated book printed in Poland.

AUGUSTINUS. *Opuscula*. From the same press, about 1475.

172 leaves ( $11\frac{5}{8} \times 7\frac{3}{4}$  inches); 40 lines.  
Contemporary binding of stamped leather (rebacked).

The Printer of these volumes, generally called the 'Printer of the Turrecremata', has been identified by Dr. Isak Collijn, of the Royal Library of Stockholm, with Caspar Hochfeder, of Nuremberg, who printed at Cracow again in 1502. The editors of the British Museum catalogue note that one 'Caspar de Bawaria impressor librorum' is mentioned in a Cracow document of 1476.

Four books are known to have been produced by this first press in Poland. The Platea is the only one to bear a date. These are the only examples in America of 15th century printing in Poland.

ST. FRANCIS OF ASSISI. Fioretti. Printed at Vicenza, by Leonard Longus, 13 July, 1476.

98 leaves ( $7\frac{3}{4} \times 5\frac{1}{2}$  inches); 28 lines.

The first edition of the Fioretti and the first book from the press of Longus. Fine and perfect copy.

Extremely rare; only 6 other copies are recorded. (H.7324.)



SEBASTIAN BRANT. *Das Narrenschiff*; printed at Basle by Johann Bergmann von Olpe [11 February] 1494.

158 leaves ( $8\frac{5}{8} \times 6\frac{1}{8}$  inches); 30-31 lines.

Contemporary German binding of stamped calf over boards.

Fine and perfect copy. This first edition of the Ship of Fools (*Stultifera Navis*) is important not only as such, but also because of the 114 very fine woodcuts and side-borders which are said to be, in part, the work of Albrecht Dürer.

This is the only copy known in England, France or America. The editors of the 'Gesamtkatalog der Wiegendrucke' inform us that the remaining 8 known copies 'of this precious book' are found at Basle, Berlin, Cologne, Darmstadt (imperfect), Dresden, Freiburg, Munich and Vienna. There are 11 leaves at Göttingen.

Each of the known copies exhibits variant readings, which will be tabulated in the forthcoming volume of the *Gesamtkatalog*.

Purchased at the sale of Auguste Himly (of Strassburg University) in Paris, June 1928.

## BINDINGS

The most interesting additions to this collection are examples by Johannes Fogel of Nuremberg, one of the binders of the 'Gutenberg' Bible; several Italian XV-XVIth century woodcut bindings; and books bearing the arms and devices of Anne of Brittany and Francis I of France; Marquis de Lafayette; Charles III and Ferdinand VI of Spain; William Cecil, 1st baron Burghley; the City of London; also a very fine copy of Monteith's *Histoire* 1661, bound for HENRIETTA MARIA, queen of England,

with her arms (as widow) impressed upon both covers. Very few books from the library of Henrietta Maria are known; there are none (1928) either in the British Museum, London; or in the Bibliothèque Nationale, Paris.

#### PRINT DEPARTMENT

*Etchings by Rembrandt.* This collection has been formed with the purpose of exhibiting to the student the power and progressive development of this supreme master in the field, in as complete a form as possible and through the finest obtainable impressions.

Thus we have concerned ourselves only with such variations in 'states' as were deliberately made by the artist, for the improvement and completion of his plate. No attention has been paid to meaningless 'bibliographical points', such as an inadvertent slip of the burin, excessive margin, etc.

Every plate of Rembrandt which remains unchallenged by the leading authorities in the field is to be found in varying states in this collection. Examples of school work and disputed plates have been included for the purpose of comparative study.

Most of the first and later important states in both of these groups have already been secured; a number of those still lacking are, in so far as they are recorded, only to be found in the great public collections. It is, however, always

possible that hitherto unknown examples may be discovered in private hands. Among the notable additions to this department are the following extremely fine impressions:

B.74 Christ Healing the Sick, called, 'The Hundred Guilder print'. Second state, on Japan vellum.

This is said to be the finest known impression on Japan vellum. It comes from the Weber, Hubert and Achelis collections. (*Note:* An even finer impression, on paper, is also in this Library.)

B.270 Dr. Faustus. Before the first state of Rovinski.

B.270 Dr. Faustus. First state.

B.270 Dr. Faustus. Third state.

B.272 Clement de Jonghe. Second state.

B.275 The Young Haaring. Second state, on Japan paper.

B.280 Jan Cornelius Sylvius. Intermediate state between the first and second.

*Mezzotints.* The collection of Mezzotints illustrates the development of this art from its invention in 1642 to the 19th century. During the period covered by this review it has been possible to add, among other examples, the three large portraits by Ludwig von Siegen (inventor of the art of mezzotinting) of William II of Nassau, Prince of Orange (1626-1650); his wife, Henrietta Maria of England (died 1660); and Elizabeth Stuart<sup>(17)</sup> queen of Bohemia (1596-1662), the mother of Prince Rupert, the second engraver

(17) This very rare print has previously been listed, by certain of the authorities in this field, as the portrait of Eleanor, wife of Frederick III of Bohemia.



in mezzotint. These prints are all in the First State and of the finest possible quality. Only 2 or 3 other impressions of each of them are known.

Other interesting additions to this department are:

The Original Woodblock ( $11\frac{1}{8} \times 7\frac{3}{4}$  inches) of Albrecht Dürer (1471-1528), for his woodcut of the coat of arms of Michel Behaim.<sup>(18)</sup> On the back of the block are 7 lines in the autograph of Dürer which read as follows:

Dear Master Michel Behaim I return to you the new coat of arms. Please let it stand as it is. There is no one who could improve it because I made it with care and artistically. Those who may see it and understand they will undoubtedly tell you so. Should one throw the foliage on the helm back over itself they would then cover up the fillet.

Your obedient  
Albrecht Dürer.

This block was purchased in 1926 from the Baroness Franziska von Behaim, in whose family it had remained since its execution.

*Drawings.* To the collection of over 1000 Drawings, the following additions have been made: Two Drawings in pencil and Chinese ink, by François Boucher (1703-1770) for the frontispiece of Corneille's drama 'Rodogune'. They were executed in 1759 at the request of Mme. de Pompadour by whom, with the assistance of Cochin, they were engraved.

(18) Cf. W. M. Ivins, Jr. Notes on three Dürer Woodblocks. N. Y. Metropolitan Museum Studies. Vol. II. pt. I. 1929, pp. 102-111.

One Volume, of 120 leaves on vellum, containing over 100 pen and wash designs by the celebrated French architect Jacques Androuet Du Cerceau (c.1515-1584), for façades, arches, fountains, ground plans, buildings, etc. In so far as we can learn the larger number of these designs are, as yet, unpublished.

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The statements contained in the above descriptions and in the supplementary lists of Accessions, are made to the best of our knowledge and research. We will welcome any corrections or additional information, which will be valuable, not only to ourselves, but to those who make inquiry of us.

In concluding this brief Review, we particularly wish to express to the Staff of this Library our appreciation of the faithful devotion with which they have all rendered intelligent service to the furtherance of its interests.

BELLE DA COSTA GREENE  
*Director*

The undersigned, appointed a Special Committee of the Board of Trustees to pass upon the Review by the Director of the operations of The Pierpont Morgan Library from 1924 to the close of the year 1929, hereby approve of the foregoing Review.

To such approval it gives us especial pleasure to add, on behalf of the Board of Trustees, an acknowledgment of the important work accomplished by the Director who has given herself, with wholehearted enthusiasm, to the advancement of the Library and its educational purposes.

LEWIS CASS LEDYARD

JAMES GORE KING

FRANK LYON POLK

*Committee*





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PUBLICATIONS  
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## Principal Accessions

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### ILLUMINATED MANUSCRIPTS

MS. 728. THE FOUR GOSPELS, in Latin. IX<sup>TH</sup> CENTURY.

*(See description on pages 16-17, and Plates 1 and 2)*

MS. 755. THE FOUR GOSPELS, in Latin. IX<sup>TH</sup> CENTURY.

*(See description on pages 17-18, and Plates 3 and 4)*

MS. 748. THE FOUR GOSPELS (Tetraevangelion), in Greek. IX-X<sup>TH</sup> CENTURY.

194 leaves ( $8\frac{1}{4} \times 10\frac{1}{4}$  inches); 26-27 lines. Contemporary Greek binding of dark brown leather over heavy boards.

Written and decorated in South Italy in the IX-Xth century. There are 2 full-page Pictures of St. Matthew and St. John. Four illuminated 'arched' pages for the Canon tables, numerous marginal decorations of birds, foliage, and historiated or coloured initials. The Pictures for St. Mark and St. Luke have been cut out.

The unique value of this manuscript lies in the full-page Pictures of St. Matthew and St. John accompanied by their secretaries, found on fols. 7<sup>v</sup> and 150<sup>v</sup>, which are based upon manuscripts of South Italian origin dating in the VIIth and VIIIth centuries.

Professor Friend, of the Department of Fine Arts of Princeton University, says of it, "This is the only Greek manuscript which I know, wherein the Evangelists are accompanied by their secretaries—a rationalization of the old classic scene of the poet

accompanied by his muse (*cf.* Codex Rossanensis)—they undoubtedly copy originals of the Vth and VIth century; of these original Greek pictures, the present manuscript contains the only copies. By reference to them, similar pages in the Lindisfarne Gospels in the British Museum and the Gospels (10) in the Copenhagen Library, can readily be identified as Secretaries to the Evangelists, and not God the Father as has hitherto been suggested.'

This manuscript was formerly the property of the Orthodox Church of the ancient city of Keiroussis (Kertsas); about 1906 it belonged to the Archbishopric of Samsoun.

MS. 758. ARISTOTELES. Topica, in Greek. (Incomplete.)  
X-XI<sup>TH</sup> CENTURY.

70 leaves ( $5\frac{1}{4} \times 7$  inches); 23 lines. Brown leather.

This is said to be one of the earliest known manuscripts of this text in Greek.

MS. 709. THE FOUR GOSPELS, in Latin. XI<sup>TH</sup> CENTURY.

(*See description on pages 20-21, and Plates 7 and 8*)

MS. 708. THE FOUR GOSPELS, in Latin. XI<sup>TH</sup> CENTURY.

(*See description on pages 21-23, and Plates 9 and 10*)

MS. 714. EPISTLE TO THE HEBREWS AND THE APOCALYPSE, in Greek. XI<sup>TH</sup> CENTURY.

46 leaves ( $11\frac{1}{16} \times 7\frac{1}{2}$  inches); 28 lines.

Written about 1075. There are no pictures. The Text is written in small letters, in brown ink, with subject and divisional headings in red.

(*cf.* H. C. Hoskier. Concerning the Text of the Apocalypse; Collations of all existing available Greek Documents. London, 1929.)

MS. 737. SACRAMENTARY. XI<sup>TH</sup> CENTURY.

206 leaves ( $14\frac{1}{2} \times 9\frac{1}{2}$  inches); 29 lines. Binding of brown morocco.

Written and Illuminated at a Casinese foundation (? Monte Cassino or the Monastery of St. George at Lucca?) in the second half of the XIth century. The Kalendar is a XIIth century addition.

There are two large square Illuminations for the Canon of the Mass. Throughout the text, and each contained within an initial I, are 5 small, full-length portraits of the Evangelists, birds, fishes and acanthus leaf decoration. The predominant colours are a strong cobalt-blue, red, and a wash yellow. No gold is used.

Purchased by Quaritch from an Italian library in 1877; sold in 1878 to Jonathan Peckover of Cambridge, England. Purchased at the sale of the Library of Miss Algerina Peckover, in 1927.

MS. 745. MOSCHPOULUS, Manuel. Erotemata, in Greek.  
XI and XV<sup>TH</sup> CENTURY.

96 leaves ( $6\frac{1}{4} \times 4\frac{5}{8}$  inches); 17-19 lines. Cased in a sheet of vellum, containing a 15th century manuscript Latin deed.

*Palimpsest* throughout; the overlying text (Moschopoulos) was probably written in Italy in the XVth century. The underlying writing is in an XI-XIIth century Greek minuscule; the text of this has been sufficiently identified to show that this manuscript formed part of the Septuagint; that on folio 1<sup>v</sup> is from Ezekiel XVIII.13. A rough study of the more accessible parts shows variants in the text which includes parts of Daniel, Susannah, Bel and the Dragon, and the New Testament.

MS. 744. ANGELOME OF LUXEUIL (d.854). Expositio super Genesim. XII<sup>TH</sup> CENTURY.

107 leaves ( $13\frac{1}{2} \times 9\frac{3}{8}$  inches); 2 cols. of 30-35 lines. Binding of mottled calf over boards.



Written in the Abbey of Citeaux, France, in the XIIth century. The script is in 2 hands and is decorated by 2 large Initials. No gold is used.

In the lower margin of folios 1 and 81, is written in a contemporary hand, 'Liber Cistercii', i.e. the Cistercian Abbey of Citeaux, founded in 1098.

MS. 757. HUGO DE SANCTO VICTORE (1096-1141). De Sacramentis etc. XII<sup>TH</sup> CENTURY.

135 leaves ( $5\frac{7}{8}$  x 9 inches); 30 lines. Binding of brown calf.

Written and decorated in Eastern France in the XIIth century.

A contemporary note, following the Explicit reads, 'Liber sce. Marie de rengis valle'. (The Premonstratensian abbey of Ste. Marie of Rengeval, near Toul, France; founded in 1152.)

The manuscript was written there shortly after this date, and from the notes on folio 1, was probably still in that Monastery in 1333.

NOTE: Add. MS. 26760 in the British Museum is from the same Monastery.

MS. 736. LIFE AND MIRACLES OF ST. EDMUND. XII<sup>TH</sup> CENTURY.

*(See description on page 19, and Plates 5 and 6)*

MS. 711. MISSAL, for the use of Weingarten, Germany. XII<sup>TH</sup> CENTURY.

*(See description on pages 23-24, and Plate 11)*

MS. 724. SCENES FROM THE OLD TESTAMENT, and, THE STEM OF JESSE. XII<sup>TH</sup> CENTURY.

One leaf (16 x  $11\frac{3}{8}$  inches). No text.

Illuminated, on both sides, by an English artist connected with the Abbey of Bury St. Edmunds, in the first half of the XIIth century. In style and execution these pages are closely related to the Gospels (129) of Bury St. Edmunds now at Pembroke College, Cambridge, England, and to the Life and Miracles of St. Edmund in this Library (MS. 736).

Three additional leaves are found respectively, in the British Museum (Add. MS. 37472, no. 1); the Victoria and Albert Museum, London (661); and in this Library (MS. 521). All four were probably prefixed to an illuminated Psalter.

From the libraries of W. Y. Ottley (sale, London, 1838); T. & W. Bateman (sale, London, 1893) and Lt.-Col. Sir George Holford of Dorchester House, London (sale, London, 12 July 1927, no. 48 of Catalogue).

MS. 692. LECTIONARY, in GREEK. XII<sup>TH</sup> CENTURY.

293 leaves ( $9\frac{1}{2} \times 13\frac{1}{2}$  inches); 21-23 lines. Binding of modern brown morocco.

Written and Illuminated at Constantinople, late in the XIIth century. From a partly illegible inscription on folio 1, it may have belonged to the church of St. George in the Cypresses, one of the two churches which the Turks did not convert into mosques, but left to the Greeks.

*Each page of Text is disposed in the shape of a Cross.* Very few of these Cruciform manuscripts are known; at the present time we can only cite that in the Bibliothèque Nationale, Paris; MS. 14 in the Greek Patriarchate in Jerusalem, and one in the Library of Mr. ~~John~~ Garrett of Baltimore.

There are two full-page miniatures, depicting, upon a gold ground, St. John and St. Matthew.

The Text of the opening page of the Lessons from each Gospel is surrounded by a broad cruciform border of red, blue and gray decoration upon a gold ground, with birds and plants in the

outer corners. A similar border for the opening text of a Menology for the year, encloses an outline portrait of St. Symeon Stylites, standing upon a marble column.

Throughout the manuscript are innumerable small marginal miniatures, many in outline only, depicting scenes from the Bible and from the lives of the Saints.

MS. 710. MISSAL, for the use of Weingarten, Germany.  
XIII<sup>TH</sup> CENTURY.

*(See description on pages 24-25, and Plate 12)*

MS. 730. PSALTER AND HOURS OF THE VIRGIN, for the use of Cambrai. FRENCH XIII<sup>TH</sup> CENTURY.

*(See description on pages 25-27, and Plate 13)*

MS. 729. PSALTER AND HOURS OF THE VIRGIN, for the use of Amiens. FRENCH XIII<sup>TH</sup> CENTURY.

*(See description on pages 27-29, and Plate 14)*

MS. 756. THE PSALTER, in Latin. XIII<sup>TH</sup> CENTURY.

4 plus 241 leaves ( $11\frac{1}{2} \times 7\frac{3}{4}$  inches). Binding of gilt calf. (English, 16th century.)

Written and Illuminated in England, probably at Canterbury, about 1260 A.D. 'The decoration of this splendid Psalter consists of 23 small medallions in the Kalendar; 7 large composite miniatures, occupying 1 page each; a full-page miniature of The Virgin and Child; a splendid Beatus page to Ps. I.; large initials to PSS. 26, 38, 52, 80, 97 and 109; and 176 smaller initials, all of first-class English work, showing some French influence. The style intimately resembles that of the well-known Bible of William of Devon in the British Museum (Royal MS. I.D.I.) and a small Book of Hours also in the British Museum



(Egerton MS. 1151). The three books were obviously decorated at the same time and place. Many of the small historiated initials have the letters GR in the margin, in contemporary plummet, perhaps standing for the word grossata. Omissions of a few smaller decorative initials have been supplied, and corrections have been made to existing initials in ordinary coloured inks (see eg. ff. 56b, 61b, 156b, 206, and 225).’ The backgrounds of the miniatures are either of burnished gold or flat colour.<sup>(1)</sup>

Mr. Millar tells me that this manuscript was quite unknown to the manuscript scholars in England until Mr. Morgan deposited it in the British Museum for study. Mr. S. C. Cockerell<sup>(2)</sup> says ‘*it is a great treasure about the existence of which we were all ignorant.*’

*History.* Obit of Margaret Nowell, 1536; passed by inheritance to Peter Brooke of Astley, Co. Lancaster, England (c.1750) representative of the ancient family of Charnock of Charnock, whose only daughter and heir Susannah, married, on 16 Oct. 1787, Thomas Towneley Parker; to his grandson, Robert Towneley Parker of Cuerden Hall and of Astley; to Harriet Susan Towneley who, in Jan. 1843, married Thomas William Tatton of Wythenshawe, co. Chester; to her son, Reginald Arthur Tatton of Cuerden Hall, (b. March 13 1857) who in 1906 succeeded to the estates of his uncle, and from whose collection it was purchased in August 1929.

MS. 739. PSALTER AND HOURS OF ST. HEDWIG, DUCHESS OF SILESIA. XIII<sup>TH</sup> CENTURY.

179 leaves ( $7\frac{3}{4} \times 10\frac{3}{4}$  inches); 18 lines. Binding of pigskin over boards (German 15th century).

Written and Illuminated in South Germany, (Bamberg?) shortly after 1200. *Note.* This date is determined by a repre-

(1) Description by Eric G. Millar of the Dept. of MSS. British Museum, London.

(2) Extract from letter of S. C. Cockerell, Director of the Fitzwilliam Museum, Cambridge, England.

sensation on fol. 24<sup>v</sup>, of Ste. Kunegund, who was canonized by Pope Innocent III in 1200.

The Kalendar is a later addition, and for the Breslau diocese. This and the fact that it contains many obituary records of members of the family of St. Hedwig and nuns in the Cistercian convent of Trebnitz, which she founded in 1203, are responsible for its being called the 'Hours of St. Hedwig'.

This manuscript is of especial interest for the series of 32 Pictures, depicting scenes from the Old and the New Testament, contained on 16 leaves preceding the text. In the lower panel of the last of these leaves are representations of Saints Henry, Kunegund and Wencelaus. There are 17 smaller miniatures containing Pictures of The Annunciation; The Virgin; Our Lord, and various Saints.

With the exception of the composite miniature on the first page of the series of Bible scenes and the Annunciation contained within the initial D on folio 24, all of the miniatures are coloured pen drawings, lightly washed, on red, blue or green backgrounds. The descriptive text surrounding the pictures are in the German vernacular, as are also certain prayers in the body of the text.

Dr. Albert Boeckler informs us that he knows of no manuscript directly related to this one, except the Bamberg Cod. Bibl. 59. It was probably executed in the monastery of Michaelsberg, in Bamberg, Germany, the chief seat of the Bamberg school of miniaturists, and brought to St. Hedwig as a gift from her brother Eckbert, bishop of Bamberg. Eckbert supplied the first body of nuns for his sister's foundation at Trebnitz, one of whom, Pertrussa, was its first Abbess.

It is not known when the manuscript left Trebnitz. In the 18th century it belonged to Hermann von der Hardt, Professor of Theology at Helmstaedt, (died 1746) who made extensive research in German monastic libraries for his work on the Council

of Constance (1700). In 1862 it belonged to Privy Councillor Heine and was preserved in the Museum Hechtianum in Halberstadt, where it was used in 1863 by Wattenbach for his work on the necrology of Polish and Bohemian rulers. Sold in 1929 from the collection of Consul Weber.

The Pictures in this manuscript are fully described by Dr. M. R. James in the notable publication of Dr. E. P. Goldschmidt of London, 'The Hours of St. Hedwig, Duchess of Silesia'. London, 1928.

MS. 727. RIGA, PETRUS DE (c.1160-1209). Aurora; sive, Biblia versificata, with marginal commentary. XIII<sup>TH</sup> CENTURY.

4 plus 165 leaves (9½ x 6 inches); 50-51 lines. Binding of red stamped morocco. (Italian 15th century.)

Written in North Italy, late in the XIIIth century. The decoration consists of 2 long and many smaller initial letters.

The Text, in Latin, is written in brown ink in a small uniform hand, and occupies 1 column in the centre of each page; the first letter of each line is separated by a space of about 5 mm. from the remainder of the word, which it opens.

From the Library of S. G. Hamilton, Oxford.

MS. 740. THE FOUR GOSPELS (Tetraevangelium), in Armenian. XIII<sup>TH</sup> CENTURY.

320 leaves (8 x 11¾ inches); 19 lines. Contemporary Armenian binding of dark brown leather.

An inscription on fol. 317 states that it was written, decorated and bound in the city of Sis, capital of Lesser Armenia, in 1274, by the celebrated scribe 'Constantine', at the order of Marshal Ochin, son of Prince Constantine.

Monsieur F. Macler, the notable authority on Armenian illumination says<sup>(3)</sup> of this manuscript [c'est] 'un superbe exem-

(3) F. Macler. 'Quelques feuillets épars d'un Tetraévangile Arménien', in, *Revue des Etudes Arméniennes*. 1928.



plaire . . . ces feuillets représentent de magnifiques témoins de la calligraphie et de l'enluminure arméniennes . . . le dessein de la partie supérieure du frontispice révèle une perfection que l'on rencontre rarement dans les vieux manuscrits arméniens . . . '

The illumination consists of one full-page Picture depicting, upon a gold background, St. Matthew and his scribe Procrus; 6 elaborately illuminated Canon and concordance pages, 4 large illuminated headbands, and innumerable marginal decorations of figures, birds and leaves. It is an exceptionally fine example of Armenian illumination of the period.

MS. 751. ABRÉGÉ DE L'HISTOIRE; ou, CHRONIQUES du monde depuis Adam jusqu'au roi de France, Philippe II Auguste. (*Tentative title; text not yet identified.*) XIII<sup>TH</sup> CENTURY.

Text, fol. 1, line 1, 'Je qui esgardai la grandeur de la divine hystoire' . . . fol. 114<sup>v</sup> [end] 'en lan de grace mil cent vint'.

114 leaves ( $5\frac{3}{4} \times 8\frac{1}{2}$  inches); 27 lines. Binding of 18th century French red morocco gilt.

Written and Illuminated in N. E. France (Amiens ?) at about 1290 A.D. There is one large ( $2\frac{3}{8} \times 3\frac{7}{8}$  inches) miniature, surrounded by a full-page historiated border on fol. 1; and 224 small ones throughout the text. They are all upon heavily burnished gold backgrounds; the figure drawing is very good and is of the school of, if not by the same artist as that of Morgan MS. 60, the 'Saligny' Hours of Amiens.

The opening text is headed by a large panel Picture divided into 3 compartments in which are depicted the Creation of Eve, the Temptation in the Garden, and the Expulsion. The right border is composed of 5 circular medallions depicting the days of Creation; in the lower border, within arches, are the seated figures of Adam, Noah, Shem, Habacuc, Isaac, Jacob and Job, and 2 standing Judges.

The small miniatures ( $1\frac{7}{8} \times 1\frac{7}{8}$  inches) are placed 1 or 2 on a page; they contain figures or scenes illustrative of the accompanying text.

MS. 754. HOURS OF THE VIRGIN, for the use of Théroutanne; and, Life of St. Margaret in French. XIV<sup>TH</sup> CENTURY.

132 plus 5 leaves ( $4\frac{1}{2} \times 6$  inches); 17 lines. Binding of 15th century brown calf tooled with fleur de lis.

Written and Illuminated in North France or in Flanders (St. Omer, or Tournai ?) in the first half of the XIVth century; for a lady who is depicted in the borders of every miniature, and who is portrayed alone, in a panel at the foot of fol. 113. This may represent Marguerite de Beaujeu (1311-1337), first wife of Charles de Montmorency, grand pannetier of France (d.1385).

The illumination is very good and most elaborate. It consists of 26 miniatures, each occupying slightly less than half the page; 3 small panel miniatures, and numerous small pictures in the borders of folios 114<sup>v</sup> and 132<sup>v</sup>, illustrating the Life of St. Margaret.

The majority of the pages are surrounded by elaborate borders containing grotesque figures, birds, animals, musical instruments, etc. This decoration resembles the work of Pierart dou Tielt who worked at Tournai. In 1351 he illuminated the 'Quest of the Holy Grail', now MS. 5218 in the Arsenal library, Paris.

The Life of St. Margaret in rhymed French verse occupies fols. 114<sup>v</sup>-132<sup>v</sup> of the book. The 'Hours' are incomplete; the first portion of them, containing the Kalendar and services preceding those of the Holy Spirit, is in the British Museum (Add. MS. 36684). Following the text of St. Margaret are 4 leaves in a XVth century hand containing a memorial of St. Gregory; on the last (blank) leaf, in a XVth century hand is the following 'c liure apartien a charle Desnouers demourant Desrier le

Simmetier De Saint Martin'. These 5 leaves were added when the book was bound in the XVth century.

MS. 700. HOURS OF THE VIRGIN, and other OFFICES. XIV<sup>TH</sup> CENTURY.

196 leaves ( $12\frac{1}{2}$  x  $8\frac{1}{2}$  inches); 18 lines. Binding of 16th century English gilt calf.

Written and Illuminated in North East England in the first half of the XIVth century, for a member of the Du Bois (de Boys or de Bosco) family, possibly for Avicia de Boys (fl. 1328) whose name 'Hawisia' occurs in the collects on ff. 146<sup>b</sup> and 147<sup>b</sup>.

There are 4 full-page Pictures of excellent workmanship; 24 small circular miniatures in the Kalendar and 41 large historiated capital letters, besides countless smaller initials, throughout the text. The majority of the pages have elaborate borders containing numerous grotesque figures, birds, animals, etc; as well as over 100 coats of arms of members of the Du Bois, Le Souche, Le Strange, and related families. On the last (blank) leaf are 6 illuminated coats of arms of the Palmes family of the XVIth and XVIIth century. A note of the birth of Francis Palmes, 1553 is found on fol. 11<sup>v</sup>. The Kalendar contains obits of the Giffard, Willoughby and Berell families.

MS. 697. INDULGENCE; granted by the Congregation of Indulgences under Pope Clement VI, at Avignon, July 18, 1343 to the monastery of Sta. Maria, near the stone bridge of Bevagna, diocese of Spoleto. Confirmed by Bartholomeus Bardi, bishop of Spoleto (1320-1349) in a footnote issued from the Episcopal Palace at Spoleto, dated Sept. 16, 1343, signed by the notary Gulielmus de Bononia. XIV<sup>TH</sup> CENTURY.

Single leaf of parchment ( $22\frac{1}{2}$  x 28 inches).

Written and Illuminated at Avignon in 1343. The Text opens with the word 'Universis' of which the initial U (8 x 11 inches

in size), contains an illumination of The Virgin and Child, flanked by an angel holding a scroll and a saint in the regalia of a bishop, probably St. Vincent, first bishop and patron of Bevagna. In the corners are the four symbols of the Evangelists. To the right of this initial are three busts of St. Peter, Our Lord and St. Paul. The predominant colour is brick red.

MS. 753. INDULGENCE; granted by the Congregation of Indulgences organized by Pope Benedict XII, at Avignon, June 18, 1340 to the church of St. Augustine at Citta di Castello. Signed by Petrus Ricardi, (d. 1357) bishop of Citta di Castello. XIV<sup>TH</sup> CENTURY.

Single leaf of parchment (24 x 31 inches).

Written and Illuminated at Avignon in 1350. The Initial U (6½ x 8½ inches) for the opening word, 'Universis', contains a portrait of St. Augustine standing before The Virgin and Child. The predominant colour is brick red.

MS. 735. BONIFACIO DI CALABRIA (fl. 1266-1285). [Thesauro di cavalli.] Libro de la menescalia de li cavalli; translated from the Greek into Italian, by Antonio di Pera. XIV<sup>TH</sup> CENTURY.

108 leaves (14½ x 10¾ inches); 56 lines. Binding of 15th century brown blind-tooled leather.

Written and Illuminated in Southern Italy (Kingdom of Naples) about 1345. There are 8 full-page and 150 half-page pen-and-ink drawings touched with colour. Two of the full-page illustrations depict Bonifacius directing the treatment of a horse, and dictating his book to a scribe. The remainder illustrate the general care, feeding, breeding and medical treatment of horses. In style and technique of the figure drawing this manuscript is related to the Manfred Bible (cod. Vat. lat. 36) and to the Book of Falconry of Frederick II King of Sicily (cod. Vat. Pal. lat. 1071). It is therefore probable that it descends from an earlier original of about the year 1300.



The Text is written in brown ink, in double columns, and is rubricated throughout. Initial letters in red and blue. In the Kalendar, which contains many South Italian Saints, Easter is given as March 27th. During the XIVth century Easter fell on this date only in 1323 and 1345. On fol. 48, col. 1 is a note (in Italian) concerning the author and the translator. An inscription on fol. 1<sup>v</sup> shows that in the XVIth century this manuscript belonged to Giovanni Maria della Salla, called Ponteghino (1505-1534) Master of the Horse to Alfonso I d'Este, duke of Ferrara. Later it formed part of the Library of the jurist Giuseppe Valetta of Naples (1636-1714). On the recto of fol. 108, is a XVth century note, viz: 'Carta 103 inter pictas et scriptas', which, omitting the 5 blanks, agrees with the number of leaves in the manuscript.

Similar manuscripts are at Mannheim and Naples.

MS. 723*a*. HAYTON (Haithoun or He'thum) prince of Lesser Armenia and of Gorigos, abbot of the Premonstratensic Convent at Poitiers. (died at Poitiers c.1308.) *La Fleur des Histoires d'Orient*. XIV<sup>TH</sup> CENTURY.

68 leaves; 2 cols. of 26 lines. Binding of purple morocco with gold tooled ornaments on back panel and at four corners of covers; by 'Petit succr. de Simier'. (French 19th century.)

Written and Illuminated in France in the first half of the XIVth century. There are 7 small miniatures illustrating the text. Each is enclosed by a narrow gold band-border outlined by black lines and shaded with blue and white on the inner side. The Pictures are simply and delicately executed in a sepia wash, shaded with charcoal gray, red, brown, green and blue in light tones. No gold is used.

The Text is written in large uniform Gothic characters, in black ink. There are 8 large capital letters in gold, filled-in with a pen line decoration, and outlined with blue wash and red line

at the left edge. Many smaller capitals throughout are in gold, or blue, filled in, and outlined with red or black line decoration.

At foot of folio 1, is the stamp 'Chateau de la Roche Guyon Bibliothèque'. From sale of this Library in Paris, 2 July 1927.

*This work is continuously paged and bound with:*

MS. 723<sup>b</sup>. POLO, Marco (1251-1324). The Book of Marco Polo; in French. fol. 1, line 1. Le Liure de marc paule des m'ueilles daise, la gnt et de ynde la maious et mine. . . . XIV<sup>TH</sup> CENTURY.

196 leaves ( $12\frac{1}{4}$  x 5 inches); two cols. of 26 lines. Binding of purple morocco.

Written and Illuminated in France, late in the XIVth century. There are 34 small miniatures, illustrating the text throughout. Each is enclosed in a narrow, gold band-border outlined in black and shaded with blue and white on the inner side. The Pictures are simply and delicately executed in a sepia wash, shaded with charcoal gray, red, brown, green and blue in light tones. No gold is used.

The Text appears to be of the Cepoy version. It ends on f. 266, with chap. 8 of Book IV. f. 265<sup>b</sup>, col. 2. line 22 . . . 'Et atant fine marc pol son liure de la diuision du mode et des grans merueilles di cellui. Explicit deo Gras.'

The Text is written in large uniform Gothic characters, in black ink. There are 34 large capital letters in gold, filled in with pen line decoration, and outlined with blue wash and red line at the left edge. Many smaller capitals throughout are in gold or blue, filled in and outlined with red or black line decoration. The text is rubricated throughout.

This work is continuously paged and bound with M. 723<sup>a</sup> 'Hayton, La Fleur des Histoires d'Orient'.

MS. 715. ANDREAE, Johannes (c. 1270-1348). *Arbor consanguinitatis et Arbor Affinitatis*. XIV<sup>TH</sup> CENTURY.

2 leaves (17 x 11 inches).

Written and Illuminated at Bologna, Italy, about 1360. There are two large miniatures which may be the work of Niccolò di Giacomo di Bologna.

MS. 716. GREGORIUS IX, Pope (1147-1241). *Decretals with Commentary*. (Incomplete.) XIV<sup>TH</sup> CENTURY.

4 leaves (17 $\frac{1}{4}$  x 10 $\frac{7}{8}$  inches). 18 lines of Text and 85 of Commentary.

Written and Illuminated at Bologna, Italy, in the second half of the XIVth century. There are 4 illuminations in the style of Niccolò di Giacomo di Bologna.

The Text, in two columns, consists of the opening portions of the Prologue, and of Books, I, II, III, of the Decretals. It occupies a small square in the centre of each page, and on the recto, is framed by an elaborate Illumination.

The Commentary surrounds the text and fills the remainder of the page. It is written in an even hand, in a brown-black ink; the text is in larger characters.

MS. 717. TOULOUSE, France—Conseil du roi. Roster of those elected to office at the assembly of the King's Council for Toulouse and its environs, convened by Lord Gaston de Parata, 17 Feb. 1371, in the Communal Palace; and, (page 2) Roster of the assembly of the Council, at a similar meeting convened by Lord Bernard de Gresignac on 17 February, 1372. The text is in French. XIV<sup>TH</sup> CENTURY.

One leaf (16 $\frac{1}{8}$  x 10 $\frac{3}{4}$  inches).

Written and Illuminated on both sides, by a South French (Toulouse) artist, in the last quarter of the XIVth century. In the lower margin of page 1, are the arms of Toulouse. In the uppermost tier of each page, the arms of the nobles of Toulouse.

MS. 713. MISSAL, for the use of Rome. XIV<sup>TH</sup> CENTURY.

164 leaves ( $14\frac{3}{4} \times 9\frac{3}{8}$  inches); 15 lines. Binding of modern blue morocco.

Written and Illuminated in Italy (?) about 1375-1380, by the unknown artist of the 'Codice di San Giorgio', in St. Peter's, Rome. This artist has been associated by Mr. Berenson<sup>(4)</sup> with the Sienese school of Lippo Vanni. The strong French influence shown in this manuscript may be accounted for by his stay at Avignon, France.

The illumination consists of 2 full-length historiated borders, 3 full-length initials and many smaller ones. The predominant colours are orange, blue and pink. The large initials enclose the portrait of a Bishop, The Nativity and a Priest celebrating Mass. The wide border at the foot of f. 55 depicts The Annunciation to the Shepherds.

The figure painting has certain resemblances to the two XIVth century Avignon panel paintings in the collection of Mr. J. P. Morgan, and to the two paintings of the same period in the collection of Mrs. John D. Rockefeller, Jr., which Dr. Raimond van Marle (1930) suggests *may* have originated in the same atelier.

MS. 691. DIRCK (or Thierry) VAN DELFT (fl. 1404). Chaplain to the Duke of Bavaria in 1399. De tafel van den Kersten ghelove (The Table of the Christian Faith, in Dutch.) XV<sup>TH</sup> CENTURY.

226 leaves ( $8\frac{5}{8} \times 6\frac{1}{8}$  inches); 24 lines. Binding of 16th century German, stamped brown leather.

Written and Illuminated in Delft, in 1404 by Dirck van Delft, if the following lines (on f.3) refer only to this copy: 'This book which is entitled The Table of the Christian

(4) Bernard Berenson 'Un Antiphonaire par Lippo Vanni'. Paris, 1924.



Faith is composed and made to the honour and for the love of, and at the special command of the highly born Prince Duke Albrecht, by the grace of God, Duke of Bavaria, Count Palatine of the Rhine, Count of Henegouwen of Holland and Zeeland, and Heer of Vriesland. By a humble preacher called brother Dirk of Delf, master in the Holy Scriptures and regent of the Universities of Arffort (Erfurt) and Cologne. In the year of Our Lord 1404.'

There are 24 Illuminated Pictures, each enclosed within a large Initial letter D, which occupies the space of 16-18 lines of text. Every picture has a heavily burnished gold background, around which the initial D is outlined in blue and heavily burnished gold. Each page bearing a picture, is surrounded on 3 sides by a panel and leaf border in gold, red and blue, with touches of white and brown, which springs from the outer ends of the letter.

The Text is written in Dutch, in a black ink, and is rubricated throughout. It ends on f. 224 as follows 'Nu is ghesloten dat bouck van de kersten gheloue in all zinen capittelen des hebbe god lof en err. nu en ummermeer. Amen (Now is closed the book of the Christian Faith in all its chapters, so may God be praised and honoured now and forever more. Amen.'

MS. 743. HOURS; for the use of Poitiers, France. XV<sup>TH</sup> CENTURY.

172 leaves (5 x 7 $\frac{7}{8}$  inches); 15 lines.

Written and Illuminated in North France, between 1420 and 1430. The illuminations are in the style of Jacques Coene.

There are 2 large and 19 smaller miniatures. Those on folios 17<sup>v</sup> and 20, depict Our Lord lifted from a pink tomb by the Angel of the Resurrection; and, the figures of St. John with palm and chalice, and St. Michael with cross spear and shield standing upon the devil. The Hours, which contain 12 miniatures,

are followed by 11 leaves of prayers for St. John-Baptist, illustrated by 6 miniatures of scenes from the life of that Saint. This unusually complete depiction may be accounted for by a full-page picture on the blank following the text, of a man and woman, kneeling before their patron Saints, Peter and John-Baptist. The illumination of this page is probably the work of a Spanish artist of the XVth century. The portraits may represent members of the Francia family ancestors of the later owners of this manuscript, the Condes de Bureta. On the second (blank) leaf of the volume, has been added, in the XVIIth century, a full-page picture containing the kneeling portraits of Count Antonio de Bureta and his wife; the crown of the title of 'Conde' which they received in 1677 from Charles II of Spain, is presented by a female Saint (Elizabeth?) to Our Lord, Who, on left, blesses the recipients.

On f. 1 (blank) is the stamp, 'Del Conde de Bureta'.

MS. 734. LE GRAND, JACQUES (c.1350-1422). *Le Livre de bonnes moeurs*. XV<sup>TH</sup> CENTURY.

82 plus 4 blank leaves ( $9\frac{1}{2} \times 6\frac{7}{8}$  inches); 2 cols. of 26 lines. Binding of brown stamped calf (French 15th century).

Written and Illuminated in Northeastern France about 1420-30. On folio 4, there is an half-page illumination depicting St. Michael casting Lucifer and the rebellious angels into hell. This page is surrounded by a full-page border of the ivy-leaf and flower type of the period. There are 5 large and many smaller initials as well as 4 half-side borders.

The Text is written in brown ink, in small even lettres bâ-tardes and is rubricated throughout.

MS. 752. THE BIBLE, in BOHEMIAN, dated 1456. XV<sup>TH</sup> CENTURY.

479 leaves ( $14\frac{1}{2} \times 9\frac{1}{2}$  inches); 2 cols. of 55 lines. Binding of brown calf (Austrian 18th century).

Written and Illuminated in Bohemia [finished] 1456 (dated on folio 479).

There is a large illuminated capital letter at the head of each Book, and numerous smaller pen-and-ink initials, as well as illuminated borders throughout. This decoration resembles that in the Bohemian Bible (Reg. lat. 97) in the Vatican Library.

This appears to be the only manuscript Bohemian Bible in America. The text differs slightly from that of the first printed edition.

This manuscript was at one time the property of Maria Theresa, Empress of Austria and Queen of Bohemia and Hungary (1717-1780). It was given by her to the Cistercian monastery of Neu-Kloster in Wiener-Neustadt, near Vienna, Austria, from whence it was acquired in August, 1929.

MS. 705. RENÉ, duke of Anjou and Lorraine (1408-1480). *Le Mortifiement de Vaine Plaisance, ou Traité entre l'Ame dévote et le Coeur plein de Vanité*. XV<sup>TH</sup> CENTURY.

69 plus 3 leaves (7 x 5 inches); 21 lines. Binding of purple morocco.

Written and Illuminated in French-Flanders, between 1455 and 1457 by the artist who collaborated with Barthélemy van Eyck, in the last miniatures of Boccaccio's 'Theseide' at Metz. As is evidenced by the first miniature, the manuscript was probably executed at the command of King René, for presentation to Jean Bernard, archbishop of Tours.

M. F. Lyna, of the Royal Library of Brussels, says<sup>(5)</sup> of this manuscript 'because of its age as well as its artistic interest, this manuscript places itself immediately after that executed for King René . . . certain details give evidence that the painter has used as a model the example of René himself . . . it is clearly apparent that the illuminators of the manuscripts of

(5) F. Lyna. *Le Mortifiement de Vaine Plaisance*. Bruxelles, 1926 (*Le Manuscrit de la Bibliothèque Morgan*. pl. 19-23).

Berlin and Chantilly, had under their eyes the miniatures of the Mortifiement of the Morgan Library'.

There are 8 half-page Pictures throughout the text and one smaller one on f. 1, depicting King René offering his book to the archbishop of Tours.

MS. 749. THE FOUR GOSPELS; in Armenian. XV<sup>TH</sup> CENTURY.

309 leaves ( $9\frac{3}{8}$  x 6 inches); 2 cols. of 22-23 lines. *On paper*. Binding of red velvet.

Written and Illuminated in Lesser Armenia in 1464 (dated on f. 309).

There are 14 full-page pictures ( $7\frac{1}{2}$  x  $4\frac{1}{2}$  inches) preceding the text. They depict New Testament scenes from The Annunciation to The Crucifixion. As a frontispiece to the text of each Gospel is a full-page picture of the seated author-Evangelist with, on the following page, his attendant symbol, and a large head-piece decoration. There are numerous marginal decorations throughout.

The illumination is very good for the period; the manuscript was purchased, however, mainly for its unusual value to students of Biblical iconography.

MS. 731. CORNAZZANO, Antonio (d. 1530). Del modo di regere e di regnare. Cantos I-VIII. XV<sup>TH</sup> CENTURY.

2, plus 36, plus 2 leaves ( $9\frac{1}{2}$  x  $6\frac{5}{8}$  inches); 24 lines. Binding of French 18th century red morocco.

Written and Illuminated at Ferrara, Italy about 1473; for presentation to Eleanora of Aragon, Duchess of Ferrara (b. 1450-d. 1493); upon the occasion of her second marriage. A very fine profile portrait of her on f. 4<sup>v</sup>, has been ascribed to Cosimo Tura of Ferrara.

There are 5 large initial letters in gold, within gold-bordered panels, filled-in with a white vine-pattern upon a blue ground.



The Text, under the title 'De modo regendi', is found in the 1517 edition of 'Opera nova di miser Ant. Cornazano'. It is *written entirely in letters of silver*, with the dedication and headings alternately in gold and blue.

From the libraries of Antoine-Auguste Renouard (cat. 1819, vol. 3, p. 84); and (1927) Lt.-Col. Sir George Holford, of Dorchester House, London.

MS. 732. HOURS, for the use of Paris. (Incomplete.) XVI<sup>TH</sup> CENTURY.

61 leaves (11 x 8 inches); 20 lines. Binding of old purple velvet.

Written and Illuminated at Paris, or Tours France, c.1505-1510. The 8 full-page Miniatures, the large Initials and the border decorations of flowers, plants etc. are the work of *Jean Bourdichon* of Tours. They closely resemble those in the Hours in the Bibliothèque Nationale in Paris, executed by Bourdichon at the command of Anne de Bretagne between 1507 and 1508.

This is one of the 4 manuscripts which Leopold Delisle,<sup>(6)</sup> formerly Conservator of Manuscripts at the Bibliothèque Nationale, considered to be unquestionably the work of Bourdichon himself. The manuscript belonged to Cardinal Cristoforo de Madruzzo (Bishop of Trent in 1539), whose arms are illuminated on the first and last (added) blank leaves.

Acquired about 1838 by Robert S. Holford of Dorchester House, London; purchased from the Estate of his son, Lt.-Col. Sir George Holford, in 1927.

MS. 750. BOECE, Hector (1465-1536). History and Chronicles of Scotland; translated from Latin into the Scottish vernacular by John Bellenden (archdeacon of Moray and Canon of

(6) see Delisle, L. Les Grandes Heures de la Reine Anne de Bretagne . . . pp. 3-19 and Plates 34-47.

Ross), at the command of James 4, 'King of Scots'. XVI<sup>TH</sup> CENTURY.

635 leaves (9 x 12½ inches); 37 lines. Binding of gilt calf (Scotch 17th century).

*On paper.* Written in Scotland in the XVIth century (c. 1533 ?); the hand may be that of Bellenden's amanuensis.

This manuscript appears to be of importance as a textual variant of other known manuscripts<sup>(7)</sup> as well as of the first printed edition. Mr. Thomas Miller<sup>(8)</sup> states that 'as the *newly corrected* text differs entirely from that in the Mar Lodge MS. it seems possible that the *new* version, . . . presented by Bellenden to the King, on 26 July 1533, may be represented by the Mar Lodge (now Morgan) manuscript . . . it certainly presents a *rich cloth of gold of old Scottish prose.*'

*History:* c.1600—James Law, the Elder, Burger of Dysart (Fife-shire, near Edinburgh) with his autograph on ff.6,7<sup>v</sup> and 33<sup>v</sup>, and on 425, 'This booke pertains to James Law Younger Burger of Dysart . . . etc.' c.1650—George Landis, scribe, Burger of Dysart (autograph on folio 7<sup>v</sup>); *in* 1685—The property of Robert Mylne of Edinburgh who possessed the finest collection of rare books and manuscripts to be found in Scotland at that time. Upon the title-page (inserted by him, in 1685) he has written the following: 'Ex manuscriptis Roberti Mylne, scribas' and 'This is the principal manuscript of Hector Boece Historie'; *in* 1726—Alexander Udny Esq. of Udny Castle, Aberdeenshire; *before* 1900—Library of H.R.H. The Duchess of Fife, at Mar Lodge, Braemar, Aberdeenshire, Scotland, from whom it was purchased in 1929.

MS. 696. OFFICE OF THE VIRGIN; *Prayer-book of Charles V, Emperor of Germany*, and King of Spain. XVI<sup>TH</sup> CENTURY.

(7) Cf. Morgan MS. 527 of the same text, written and illuminated for James V of Scotland.

(8) The Skene Library at Mar Lodge, Braemar. 'A Notable Manuscript.' The Juridical Review. December, 1928.

292 leaves ( $6\frac{5}{8} \times 3\frac{7}{8}$  inches); 20 lines. Binding of 17th century red velvet over boards.

Written and Illuminated by a Spanish (?) or Flemish artist in the first half of the XVIth century. There are 30 full-page Pictures, 7 smaller ones and many initials.

The title-page contains the large coat of arms of Charles V painted upon a black ground, below which are the words, 'Of-  
ficium dive Virginis Marie. Cum aliis devotis precationibus  
Caroli Quinti Romanorum Imperatoris Regis Hispaniarum'.

Among the full-page Pictures are portraits of Charles V, his aunt, Margaret of Austria, his son Philip II of Spain, Mary of Burgundy, Charlemagne and others.

This manuscript was used by Charles V during his retreat in the monastery of S. Yuste. At his death it passed to Martin de Gaztelu, his secretary, who accompanied him to S. Yuste, and later became secretary to Philip II. Before 1734 it became the property of Cristobal Fernandez de Cordoba, Count of Sastago of Aragon, prov. of Zaragoza. In 1881 it was lent by Don Marcial Lorbes of Aragon (Zaragoza) to the 'Exposicion de objectos de arte Espanoles y Portugueses' held in London.

Another manuscript Prayerbook executed in 1535 for Charles V, in this Library (Morgan MS. 491), is similar in make-up, but more definitely Flemish in style.

## HOLOGRAPH MANUSCRIPTS

ANDERSEN, HANS CHRISTIAN. Fairy tales, poems and other manuscripts, dating from 1834 to 1872. 10 items.

AUSTEN, JANE. *The Watsons*; portions of the manuscript of the unfinished novel, written c.1805. Plan for a Novel, and other fragments.

BALZAC, HONORÉ DE. *Eugénie Grandet*; manuscript of the novel, with author's presentation to Mme. de Hanska on the fly-leaf, signed and dated Dec. 24, 1833.

BROWNING, ROBERT. *Hervé Riel*; manuscript of the poem dated Sept. 30, 1867. Accompanying the MS. is a letter of presentation to 'Edie' (Edith Story). *Asolando*; *Facts and Fancies*; Manuscript of 30 poems, with a preface dated Oct. 15, 1889, addressed to Mrs. Bronson.

BURROUGHS, JOHN. *Whitman, a Study*; part of this manuscript is as it was prepared for the printer, with several sections of unclassified pages. In all 228 paged sheets, 164 unpagged sheets, and a number of printed excerpts.

EMERSON, RALPH WALDO. *On Behavior*; manuscript of the lecture, which appears as No. 5 in the volume entitled *The Conduct of Life*, published in 1860.

DODDRIDGE, PHILIP. Shorthand notebook of his *Academical Lectures*, consisting of *Academical Lectures* Nos. 1-230, dated Sept. 3, 1740, and an index.

FRANCE, ANATOLE. *Abeille*; probably the earliest version of the story, first published in 1883.

[HOLGATE, WILLIAM.] *The Common-place book of Mr. W. H.*—a collection of contemporary copies of XVIIth century poetry, including poems of Bass, Beaumont, Donne, Herbert,



- Ben Jonson, Shakespeare, and others. Over 70 of them had not been identified in 1929.
- LOCKE, JOHN. An Essay concerning humane understanding, in fower books. Manuscript of Books I and II, dated 1685.
- MÉMOIRES et aventures de MARIE-ANTOINETTE feme de Louis XVI roi des François depuis son entrée en France. . . . À Versailles, 1790. Manuscript by an unknown author, published under the title 'Essai historique sur la vie de Marie Antoinette'.
- RILEY, JAMES WHITCOMB. Poems and articles signed 'John C. Walker', addressed to Charles H. Philips, editor of the Koko-mo (Ind.) Tribune. Contributed in 1879.
- ROBESPIERRE, MAXIMILIEN MARIE ISIDORE DE. Danton; manuscript notes attacking the political career and personal character of Danton, written in March 1794, and used by St. Just as the foundation for the report which was read by St. Just on March 30th to the Comité de Salut Public, resulting in the execution of Danton, Demoulins, and other leaders.
- ROSSETTI, DANTE GABRIEL. The Blessed Damsel; unpublished manuscript of the poem, signed with the initials D.G.R. and dated 1847. Evidently the only manuscript extant of the original form of the poem, and probably the clear copy made for printing in the Rossetti 'family magazine'. No copy of this magazine appears to exist. The MS. differs from all of the printed versions known.
- SCOTT, SIR WALTER. The Antiquary; manuscript of the novel, written in 1816. Accompanied by a letter of Scott to Capt. Basil Hall, concerning the history of The Antiquary, and an explanatory memorandum by Basil Hall.

SHELLEY, MARY WOLLSTONECRAFT. *Valperga, or the Life and Adventures of Castruccio, Prince of Lucca*; a portion of the manuscript of the novel, first published in 1823.

SHELLEY, PERCY BYSSHE. *Essay on Christianity*; manuscript of a portion of the first draft, headed 'Chapter 2'.

SHORTHOUSE, JOSEPH. *John Inglesant*; manuscript signed and dated June 23, 1875. The most famous novel by this author. It is a compilation from many sources, purporting to be the work of a 'Geoffrey Monk'.

STERNE, LAURENCE. *The Fragment in the manner of Rabelais. A Sentimental Journey through France and Italy by Mr. Yorick*; manuscript largely in the hand of Sterne, with portions in the hand of his daughter. This manuscript is traditionally said to have been given by Sterne to Lady Agnew of Stranear Castle, Scotland.

STEVENSON, ROBERT LOUIS. *Weir of Hermiston*; a portion of the original draft. Of this novel, which was left unfinished at Stevenson's death, eight pages are in the hand of his step-daughter Mrs. Strong, to whom they were dictated by the author.

THACKERAY, WILLIAM MAKEPEACE. *The Terrible Hays Tragedy*; original manuscript of the ballad, accompanied by the manuscript of his poem 'Where Shannon's broad wathers pour down'.

WHITMAN, WALT. Introduction to the London edition of *Leaves of Grass*; manuscript as corrected and amended for the printer.

Holograph or signed LETTERS or DOCUMENTS of the following:

Adams, Abigail (Mrs. John Adams)	Hume, David
Arnold, Benedict	Jefferson, Thomas
Bacon, Francis, viscount St. Albans	Johnson, Samuel
Brant, Sebastian	Jones, John Paul
Brown, John, Colonel, U. S. A.	Lawrence, Sir Thomas
Browning, Robert	Lee, Henry
Calvin, John	Lee, Robert Edward
Carlyle, Family of Thomas Carlyle	Lewis, Mrs. Eleanor Parke
Carlyle, Jane (Mrs. Thomas Carlyle)	Longfellow, Henry W.
Carter, Mrs. Martha Custis Williams	Louis XVI
Cecil, William, baron Burghley	Lowell, James Russell
Champlain, Samuel de	Marie Antoinette
Clinton, George	Nelson, Horatio, viscount
Dayton, Jonathan	Patterson, William
Delcassé, Théophile	Poe, Edgar Allan
Dürer, Albrecht	Richardson, Samuel
Grant, Ulysses Simpson	Roosevelt, Theodore
Eggleston, Joseph	Rousseau, Jean Jacques
Galileo Galilei	Southey, Robert
Harrison, William Henry	Southwell, Sir Robert
Henry, Patrick	Voltaire, Marie François A. de
	Warner, Charles Dudley
	Washington, George
	Washington, Martha
	Washington, Mary Ball
	Wellesley, Arthur, 1st Duke of Wellington.

## EARLY PRINTED BOOKS

ABECEDARIUM, IN GERMAN. (Leipzig, Bapst, c.1544.)

The earliest known broadside 'Horn-Book'.

ACCURSIUS—Compendium Laurentii Vallae. Venice, N. Girardengus, 1481.

One of 8 known copies. *H.* 65.

ADELPHUS—Sequentiarum. Strassburg, J. Knobloch, 1513.

AEGIDIUS COLUMNA—Theoremata de corpore Christi. Bologna, B. de Hyrubiera, 1481.

First of three books from the press. *H.* 123.

AENEAS SYLVIUS—De duobus amantibus. (Paris, Caesaris & Stoll, before 1475.) *Cop.* 59.

AENEAS SYLVIUS—De duobus amantibus. Venice, J. B. Sessa, 1504.

AENEAS SYLVIUS—Epistolae. (Strassburg, the 'R' Printer—Adolf Rusch—c.1470.)

First edition. *H.* 160.

AESOPUS—Vita et Fabulae. Ulm, J. Zainer (1476/77).

First edition of the German translation by Steinhöwel. *H.* 330.

*(See description on page 36)*

AESOPUS—Fabulae. Reggio d'Emilia, D. Bertochus, 1497.

The only dated edition printed in Greek and Latin. *H.* 266.

AESOPUS—Fabulae. (Deventer, J. von Breda, c.1498.)

One of 4 known copies. *GW.* 328.

AESOPUS MORALISATUS. Verona, J. and A. Alvisius, 1479. *H.* 345.

*(See description on page 36)*



AESOPUS MORALIZATUS. (Cologne, Quentell), 1489. *H.* 304.

AGRICOLA, DANIEL—Passio domini nostri Jesu Christi. Basle, A. P. de Langendorff, 1511. *Brunet I*, 112.

ALBERTANUS—De arte loquendi et tacendi. Ingoldstadt, (Printer of the Celtes, c.1492.)

First book of the printer and third book printed at Ingoldstadt. *H.* 398.

ALBERTI—De re aedificatoria. Florence, N. Laurentii, 1485.

The only XVth century edition. *H.* 419.

ALBERTI—Ecatomfila. (Florence, Printer of the Mesue Opera.) 1471.

First edition. *H.* 420.

ALBERTUS MAGNUS—De adhaerendo Deo, *in German*. (Nuremberg, K. Hochfeder.) 1492.

First edition of this work in German—One of 6 known copies. *H.* 431.

ALEXANDER MAGNUS—Historia. (Netherlands ? Printer of the Alexander Magnus, c.1475.)

The title-book of this press and 1 of 9 known copies. *GW.* 875. *Cop.* 371.

ALEXANDER DE VILLA DEI—Doctrinale. (Utrecht ? Printer of the Speculum, c.1470-71) 2 leaves (ff. 28 & 31) from the 32 line edition. Size of text 165 x 90 mm.

Printed on vellum. *GW.* 936<sup>xv</sup>.

Extremely Rare.

NOTE: This library also contains other leaves of this work and printing (*see GW.* 934-936<sup>xi</sup>), as well as the 'Speculum Humanae Salvationis', c.1470-71, for which the press is named.

ALLIACO—Tractatus et sermones. Strassburg (Printer of the Jordanus), 1490.

First edition. *H.* 848.

ALMANACK, or; perpetual KALENDAR, for the years 1500-1554. (London, before 1521?)

Xylographic; the block (cut by M.S.?) printed in black, and the pictures etc., coloured by the rubricator.

One long narrow sheet of vellum (31 x 5½ inches).

This is the only recorded Xylographic Almanack of English origin. Other examples are found in the British Museum, Cambridge, Eng. and elsewhere. (*See* Bosanquet. English printed Almanacks. . . . Lond. 1917, p. 77, No. 2.)

ALVARO DE LUNA—Chronicle. Milan, J. A. de Castellano, 1546.

First edition.

ALVAROTTUS, JACOBUS—Super feudis. Venice (Printer of the Alvarottus), 1477.

Title-book of the press, and one of the 2 books issued from it. *H.* 887.

ANDREAE—Super arboribus consanguinitatis et affinitatis. (Augustsburg, G. Zainer, c.1473.) *H.* 1020.

ANDREAE—Summa de sponsalibus et matrimoniiis. (Leipzig, G. Boettiger, c.1492-5.)

One of 8 known copies. *H.* 1070. *GW.* 1754.

ANDRELINUS—Livia sive amorum. (Paris, Felix Baligault, c.1495.)

One of 7 known copies. *H.* 1085. *GW.* 1876.

ANNA—Legenda S. Annae. Leipzig, M. Lotter, 1497.

First edition. *H.* 1112.

ANSELMUS—Opera. Nuremberg, Hochfeder, 27 Mar. 1491.

First edition and first book from this press. *H.* 1134.

ANTHOLOGIA GRAECA. Florence, L. di Alopa, 1494.

First edition—*printed on vellum*. Bound by Roger Payne. *H.* 1145.

ANTONINUS—Confessionale. (Italy, Printer of Barth. de S. Concordio, c.1473.)

One of 5 known copies. *GW.* 2102.

ANTONINUS—Summae theologiae; quarta pars. Venice, N. Jenson, 1480.

First edition of this part. Bound in the Monastery of SS. Ulrich & Afra at Augsburg. *H. 1243.*

ANTONIO DA SIENA—Monte santo di Dio. Florence, Morgiani & Petri, 1491.

Second edition. *H. 1277.*

ANWYKYLL, JOHN—Compendium totius grammatica. (Oxford, T. Rood & T. Hunte, c. 1483.)

Two leaves; the only other known leaves of this issue are the six at Cambridge, England. (Gift of Dr. Arnold Klebs.)

APOCALYPSIS S. Joannis, cum glossis Nicolai de Lyra; in Italian. (Rome, c. 1470.) *H. 9383.*

APOLLINARIS SIDONIUS—Epistolae et carmina. Milan, U. Scinzenzeler, 1498.

First dated edition. *H. 1287.*

AQUILA, PETRUS DE—Quaestiones super libros sententiarum. Speier, P. Drach, 1480.

First dated edition. *H. 1325.*

AQUINO, THOMAS DE—Summa theologia, pars 2, II. Venice, Renner de Hailbrun & Franckfordia, 1475. *H. 1462.*

ARIMINENSIS, H.—De quatuor virtutibus cardinalibus. (Strassburg, Printer of Henricus Ariminensis, 1472.)

The title-book of this Press. *H. 1649.*

ARISTOTELES—Livre de politiques. Paris, G. Marchant for Verard, 1489.

First edition in French—tr. by Nicolas Oresme. *H. 1772.*

ARISTOTELES & OTHERS—Praedicamenta. (Naples, S. Riesinger, 1477-78.)

First edition. *H. 1663.*

ARMINENSIS—Prologus in mappam Terre Sancte. (Lübeck, L. Brandis, c.1478.)

The earliest description and gazetteer of the Holy Land. *H.* 1798.

ARS MORIENDI, IN GERMAN. Cologne, Quentell, 1520.

Interesting for woodcuts developed from blockbooks.

ATHENAGORAS—De resurrectione. Paris, G. Marchant, 1498.

First edition. *H.* 1907.

AUGUSTINUS—Opuscula. (Cracow, Printer of the Turrecremata—C. Hochfeder?, c.1475.)

From the first press in Poland. With the Platea of 1475, from the same press, these are the only examples in America of XVth century printing in Poland. *BM.* III, 807.

AUGUSTINUS—Quinquaginta. Augsburg, Sorg, 1475.

First edition and first book from this press. *H.* 1987.

AUGUSTINUS—Sermones ad heremitas. Modena, B. de Struciis, 1477.

First edition. The only dated book of the two issued by this, the second press at Modena. *H.* 1994.

AUGUSTINUS—Soliloquia. Winterberg, J. Alakraw, 1484.

First dated edition. One of the 2 books issued by this press. *H.* 2013.

AUSLEGUNG DES LEBENS JESU CHRISTI. (Ulm, J. Zainer, not before 1478.)

First edition. Uncoloured woodcuts. *H.* 2146. *GW.* 3084.

AUSLEGUNG DES PATER NOSTER. (Augsburg, J. Keller, c.1480.)

First edition. One of 5 known copies. *H.* 2147.

AUSMO, N. DE.—Supplementum Pisanellae. Reutlingen (M. Greyff), 1482.

From the first press at Reutlingen. In the original binding with the woodcut bookplate of the monastery of SS. Salvatoris & Crucis in Polling, Bavaria. *H.* 2163.



AVERTISSEMENS es trois estatx du mōde . . . —Valence, Jehan Belon, 18 Sept. 1513.

First edition. Rare; from the first press at Valence, France.

AVICENNA—Canon de medicina. (Strassburg, the 'R' Printer, —Adolf Rusch—before 1473.)

First translation from the Arabic. *H.2197. GW.3114.*

BALBUS, Girolamo—Epigrammata. (Paris, U. Gering, 1486.)

One of 4 copies known. *Cop.III, 300.*

BARBARUS—Castigationes Plinii etc. Rome, E. Silber, 1492-3.

First edition. *H.2421.*

BARBATIA—Repetitio rubricae; de fide instrumentorum. Bologna (Printer of Barbatia), 1474.

First edition; the only book from this press. *H.2438.*

BARTHOMOLOMAEUS ANGLICUS.—De proprietatibus rerum. (Cologne, Printer of Flores S. Augustini, c.1470-72.)

First edition. *H.2498.*

BARZIZIUS—Epistolae. Basel, Wenssler & Biel (not after 1 Dec. 1472). *H.2675.*

BEHAM, H. S.—Typi in Apocalypsi Joannes. Frankfurt, C. Egenolphus, 1539.

First edition of Beham's series of Apocalypse cuts.

BENEDICT, SAINT—Regula. Venice, B. Benalius, 1489-90.

*H.2772.*

BENEDICT, SAINT—Regula. Milan, J. de Sancto Nazario, (c.1490-95.)

Printed on vellum—the only known copy of one of the smallest books printed in the XVth century. *GW.3829.*

BERGOMENSIS, J. P.—Supplementum chronicarum. Venice, B. Benalius, 1483.

First edition. *H.C.2805.*

BERGOMENSIS, P.—Tabula operum Thomae Aquinatis. Bologna, B. Azzoguidi, 1473.

First edition. *H.C.* 2816.

BERNARD, SAINT—De planctu beatae Mariae. (Cologne, U. Zell, c.1470.) *GW.* III, 4056.

BERNARDUS—Sermones super Cantica Canticorum. Rostock, Fratres Domus Horti Viridis ad S. Michaellem (Brothers of the Common Life), 28 July 1481.

First dated edition in Latin. *H.* 2856.

BERTRANDI, NICOLAUS—Gesta Tholosanorum. Toulouse, J. Grandjean, 1515.

First edition. *Brunet I*, 822.

BIBLE—Latin. Strassburg, A. Rusch, (c.1480.)

4 v. The first Bible with a printed commentary. In original pigskin 'chained' bindings. *H.* 3173.

BIBLE—Latin. Venice, L. A. de Giunta, 1511.

BIBLE—English (Antwerp?). Printed for R. Grafton & E. Whitchurch, 1537.

First edition of Matthew's version and generally considered to be the primary version of the English Bible. *Imperfect*.

BIBLE—German. Nuremberg, A. Koberger, 1483.

2 v. Celebrated for the woodcut illustrations. *H.* 3137.

BIBLE, Italian, trans. by Mallermi. Venice, V. de Spira, 1471.

2 v. The first Bible in Italian, printed on vellum. *H.* 3150.

(See description on pp. 32–34)

BIBLE—O. T. Psalms. Polyglot. Genoa, P. & P. Porrus, 1516.

BIBLE—O. T. Psalms. Latin and German. Strassburg, Printer of Ariminensis, c.1474.

First printing with commentary in German. *H.* 13508.

BIBLE—O. T. [Psalms] French. (Lyons, Martin Husz) 1481.

[col.] Le Livre de l'Esclesiastique en francoys et semblablement le psautier. . . .

The first dated illustrated book printed in France.

The only other known copy is at the Hague. *H.* 6686.

BIBLE—O. T. Psalms. French. Paris, P. Le Rouge (c.1497).

2 v. First French Psalter printed in France. *H.* 13526.

BIBLE—O. T. Psalms. German. Strassburg, H. Eggestein (c.1473/4).

First separate printing of the Psalms in German. *H.* 13512.

BIEL, G.—Expositio canonis missae. Reutlingen, J. Otmar, 1488.

First edition. *H.* 3178.

BIEL, G.—Passionis sermo. Mainz, Friedrich Heumann, 1509.

First edition; with woodcuts, and headings in the type of the 36-line Bible perhaps handed down from their original users. Only one other copy is recorded. *Proc.* 9884. *Schreib.* 3494. *cf.* *Brunet* I, 939.

BLONDUS—In Romae triumphantis. Brescia, B. Vercellensis, 1482.

First edition and the only book from this press. *H.* 3245.

BOCCACCIO—Genealogiae deorum. Venice, V. de Spira, 1472.

First edition. *H.* 3315.

BOCCACCIO—Genealogiae deorum. Reggio d'Emilia, B. & L. Bruschi, 1481.

This volume in original leather, over bds. was bound for Hieronymus Monetarius (Munze), physician of Nuremberg, who collaborated with Schedel in the compilation of the great Nuremberg Chronicle, 1493. *H.* 3319.

BOCCACCIO—Laberinto d'amore o Corbaccio. Florence, B. di Libri, 1487.

First edition. *H.* 3289.

BOCCACCIO—Nimphale Fiesolano. Venice, T. Blavis & B. Valla, 1477.

First edition. *H.*3306.

BOCCACCIO—La Teseide. Ferrara, A. Carnerius, 1475.

The only XVth century dated edition. *H.*3308.

BONAVENTURA—Breviloquium. Nuremberg, J. Sensenschmid, 1472.

First dated edition. *H.*3472

BONAVENTURA—Regimen conscientiae. (Cologne, U. Zell, c.1475.) *H.*3498.

BONAVENTURA—Vita S. Francisci. Milan, A. Zarotus, 1477.

First edition. *H.*3574.

BORGO—Arithmetica. Venice (E. Ratdolt), 1484. *H.*3660.

BORRO—Triumphs & Sonetti. Brescia, A. Britannicus, 1498.

The only known edition. *H.*3663.

BOURDIGNÉ—Histoire et chronique Daniou. Paris, A. Couteau, 1529.

First edition.

BRANT, S.—Das Narrenschiff (Stultifera Navis). Basel, Johann Bergmann von Olpe, 1494.

First edition—Rare. *H.*3736.

*(See description on page 38)*

BRANT—Stultifera Navis. Augsburg, J. Schönsperger, 1497. *H.*3748.

BREVIARY for use of Salisbury. London, R. Pynson, 1507.

One of 2 known copies—printed on vellum.

BROMYARD—Summa praedicantium. Nuremberg, A. Koberger, 1485.

First edition. *H.*3994.



BUCH DER WEISHEIT. Ulm, L. Holle, 1483.

First dated edition. Rare. 126 full-page woodcuts. *H.* 4029.

BUCH DER ZEHN GEBOTE. Venice, E. Ratdolt, 1483.

First edition. *H.* 4034.

BURTIUS—Bononia illustrata. Bologna, P. de Benedictus, 1494.

Only edition. *H.* 4148.

CAESAR—Commentarii. Rome, Sweynheym & Pannartz, 1469.

First edition. *H.* 4212.

CALDERINUS—Commentarii in Ovidii. Rome, Sachsel & Golsch, 1474.

First edition. *H.* 4242.

CALEPINUS—Dictionum latinorum et graecorum. Tridini, 1512.

CAMPANUS—Opera, ed. by M. Fernus. Rome, E. Silber, 1495.

First edition. *H.* 4286.

CARACCIOLUS—Sermones de timore, etc. Naples, A. de Bruxelles, 1473. *H.* 4466.

CATHERINE OF BOLOGNA—Revelazioni. (Bologna, B. Azzoguidi, c.1473-5.)

First edition. *H.* 4686.

CATHERINE OF SIENA—Dialogo della divina provvidenza. (Bologna, B. Azzoguidi, 1473-4.)

First edition. *H.* 4689.

CECCO D'ASCOLI—L'Acerba. Venice, F. di Pietro, 1476.

First dated edition. *H.* 4825.

CELTIS—Quatuor libri amorum. Nuremberg (Printer for the Sodalitas Celticae), 1502.

First edition. *Proc.* 11029.

CEPOLLA—De imperatore militum deligendo. Rome, A. & R. de Vulterris, 1474. *H.* 4876.

CHARTRE AUX NORMANS—(Paris J. Dupré, c.1483.)

12 leaves. Printed on vellum.

This forms sigs. kk & ii of the rare First Edition of Coutumes du pays de Normandie. *Brunet II*, col.377. *H.*5791.

CHARTIER, ALAIN—Les fais, dites et ballades. Paris, P. le Caron, 1489.

First edition—illustrated. *H.*4912.

CHIARINO—Libro di mercatantie. Florence, for P. Pacini, c.1490.

*H.*4955.

CHRONIQUE DE FRANCE, dites Chroniques de St. Denis. Paris, P. Bonhomme, 1476–7.

3 v. complete. *H.*5007. *Pell.* 3575.

(See description on page 35)

CHRONIQUE des Roys de France (attributed to Jean Du Tillet). Paris, Galiot du Pré, 1549.

CHRYSOSTOMUS—Commentarius in epistolam ad Hebraeos. (Urach, C. Fyner, c.1485.)

Only XVth century edition. *H.*5029.

CICERO—Opera omnia. Milan, Le Signerre fratres, 1498–9.

4 v. First edition of the complete works. *H.*5056.

CICERO—De officiis. Augsburg, H. Steyner, 1531.

In German by J. Neuber, with woodcuts by Hans Weiditz & others.

CICERO—Orationes. Venice, C. Valdarfer, 1471.

First edition. *H.*5122.

CICERO—Synonyma. Venice, Aldus, 1497. *H.*5347.

CLAUDIANUS—De raptu Proserpinae. (Rome, J. Schurener, c.1474.)

First edition; the only known copy. *Undescribed.*

- COLATIUS—De verbo civilitate, etc. Venice, B. Rizus, 1486.  
First edition. *H.5476*.
- COLUMBUS—Epistola. Rome, S. Planck, 1493.  
First Latin and first Roman edition. *Harris I. H.5490*.
- CONCOREGGIO—De aegritudinibus. Pavia, A. Carcano, 1485.  
2 v. First edition—from 2nd press at Pavia. *H.5615*.
- CORNAZANO—Dell'arte militare. Venice, C. de Pensis, 1493-4.  
First edition. *H.5730*.
- COSMICO—Canzoni. Venice, B. Celerius, 1478.  
First edition—one of 4 known copies. *H.5781*.
- COSTA—De consanguinitate et affinitate. Pavia, M. de Lavallo, 1489.  
The only edition—one of 4 known copies. *H.5788*.
- COVERDALE—The Christen rule. (London, unknown printer, 1547?)
- CRESCENTIUS—Liber ruralium. Paris, J. Bonhomme, 1486.  
Second edition in French; one of 4 known copies.
- CRONICA CRONICARUM. Paris, printed for Petit & Regnault, 1521.  
With portraits and heraldic devices.
- CYPRIANUS—Opera. (Stuttgart, Printer of Erwählung Maximilians, c.1486.)  
One of 2 books from this press. *H.5895*.
- CYPRIANUS—Epistolae. Rome, Sweynheym & Pannartz, 1471.  
First dated edition. *H.5896*.
- CYRILLUS—Buch der natürlichen Weisheit. Augsburg, A. Sorg, 1490.  
One of 7 known copies. *H.4047*.
- CYRILLUS—Speculum sapientiae. (Basel, M. Wenssler, c.1475.)  
First edition. *H.5903*.

DANIEL AND JOSEPHUS—Somniorum interpretationis. Bologna, Bazalerius & de Rugerius, 1487.

First edition in Italian—only one other copy known. *Reich. VI, 1711.*

DANTE—Divina commedia. Mantua, Georgius & Paulus Teutonicus, 1472.

One of the 3 editions printed in 1472. *H. 5939.*

(*See description on page 34*)

DATI, GREGORIO—Trattato della spera. (Rome, B. Guldinbeck, c.1476.) *Brunet II, 527.*

DATUS—Elegantiolae. Perugia, (S. Arndes, c.1481.) *Cop. 1895.*

DATUS—Elegantiolae. Deventer, (R. Paffraet), 1496.

The only other copy known is at Upsala. *Undescribed.*

DECISIONES ROTAE, ed. by A. de Bellemere. Rome (A. & R. Vulterris), 1474. *H. 6045.*

DECIUS, J. L.—De vetustatibus Polonorum. Cracow, H. Victoris, 1521.

With portraits of the royal family of Poland. *Brunet II, 557.*

DECIUS, L.—Orationes. (Pavia, C. de Canibus, 1498–1500.)

The only known copy. *Undescribed.*

DEFENSIO IMMUNITATIS ET LIBERTATIS ECCLESIASTICAE. (Vienna, J. Winterburg, c.1498.)

First edition—from the 2nd press at Vienna. *H. 6080.*

DEGUILLEVILLE, G. DE—Le pelerinaige de l'ame. Paris, A. Verard, 1499.

Only illustrated edition of the French prose version. 1 of 4 copies known. *H. 8330.*

DIODORUS SICULUS—Histoire. Paris (Geoffrey Tory), 1535.

Printed on vellum.



- DIOGENES CYNICUS—*Epistolae*. Florence, A. Francisci, 1487.  
 First edition. *H.* 6193.
- DIOSCORIDES—*De materia medica*. Colle, J. A. de Medemblick, 1478.  
 First edition—first book printed at Colle. *H.C.* 6258.
- DIRECTORIUM STATUUM. (Strassburg, Peter Attendorn, 1489.)  
 The only known book from this press. *H.* 6274.
- DURANTI—*Rationale*. (Strassburg, the 'R' Printer—Adolf Rusch—c.1464.)  
 First book from this press. *H.* 6461.
- DÜRER, A.—*Befestigung der Stett*, etc. Nuremberg, (H. Andreae?) 1527.  
 Second edition—many woodcuts. *Murray. Cat. Ger. Bks. I*, 151.
- ERASMUS—*Adagiorum*. Paris, J. Philippi, 1500.  
 First edition of the author's first published work. *H.* 6663.
- ERASMUS—*Adagiorum*. Venice, Aldus, 1508.  
 First Aldine edition.
- EUCLIDES—*Geometriae*. Venice, E. Ratdolt, 1482.  
 First edition. *H.* 6693.
- EVAGATORIUM GENEMY. Cologne, M. de Werdena, 1499.  
 First dated edition. *H.* 6727.
- EYB, ALBERTUS DE—*Margarita poetica*. Nuremberg, J. Sensenschmidt, 1472.  
 First book bearing the name of this printer. *H.* 6818.
- FASCICULUS TEMPORUM. Cologne, H. Quentell, 1480. *H.* 6925.
- FENESTELLA—*De Romanorum magistratibus*. (Venice, F. di Pietro, c.1477.) *H.* 6958.
- FESTUS—*De verborum significationibus*. Milan, (Press of Pamfilio Castaldi), 1471.  
 First book printed at Milan. *H.* 7038.

FICINUS—Platonica theologia de animorum immortalitate. Florence, A. Miscomini, 1482.

First edition. *H.*7075.

FIORE DI VIRTU. Venice (N. Jenson), 1474.

First dated edition. *H.*7095.

FIORE DI VIRTU. Venice, Convento della Ca Grande, 1474.

Second edition. First book from the press. *H.*7098.

FLORE ET BLANCHEFLOR. Metz, K. Hochfeder, 1499.

First edition in German—illustrated. From the 2nd press at Metz. *H.*7190.

FLORIUS, F.—De amore Camilli et Emiliae. (Paris, Caesaris & Stoll, c.1474.)

From the 2nd press at Paris. *Cop.*2543.

FRANCESCO D'ASSISI—Fioretti. Vicenza, Leonardus Longus, 1476.

First edition. Rare. *H.*7324.

FRANCESCO D'ASSISI—Fioretti. Florence, the undescribed printer, 'L.R.', 1489.

One of 2 known copies. *H.*7327.

FRANCESCO D'ASSISI—Den Wijngaert vā Sinte Franciscus. Antwerp, H. E. van Homberch, 1518.

FRANCISCUS DE INSULIS—Quodlibetica decisio de septem doloribus Virginis Mariae. Antwerp, Thierry Martens (c.1496).

The only edition. *H.*7347.

GALLUS—Malogranatum. (Strassburg, H. Eggestein, c.1474.)

First edition. *H.*7449. *BM.* I,75.

GEMINIANO, D. DE SANCTO—Lectura super secunda parte . . . Decretalium. Venice, Colonia & Manthen, 1477. *H.*7541.

GEOFFROY À LA GRAND DENT. Lyon, O. Arnoullet, 1549.

First dated edition.

GEORGIUS TRAPEZUNTIUS—*Rhetorica*. Venice, V. de Spira (c.1472).

First edition. *H.* 7608.

GERSON—*De modo vivendi omnium fidelium*. (France, unknown printer, c.1490.) *Cop.* II, 2682.

GERSON—*Sermo de passione domini*. Strassburg, M. Schürer, 1509.

First edition. *Proc.* 10167A.

GRADUALE ROMANUM. Augsburg, E. Ratdolt, 1494.

Printed in red and black with fine initials and musical notation. The only other known copy is at Munich. *H.* 7843.

GREGORIUS MAGNUS—*Liber de conflictu vitiorum atque virtutum*. (Utrecht, Ketelaer & de Leempt, c.1473.)

The only edition. *H.* 7992.

GREGORIUS MAGNUS—*Pastorale*. (Albi, printer of Aeneas Silvius, c.1478.)

From first press at Albi. *H.* 7980.

GREGORIUS MAGNUS—*Secundus dyalogorum*. Venice, L. A. de Giunta, 1505.

GUIDO DE MONTE ROCHERII—*Manipulus curatorum*. Rome, (F. de Cinquinis), 1477.

The first Roman book with numbered leaves—first book from the press. *H.* 8179.

GUIDO DE MONTE ROCHERII—*Manipulus curatorum*. Rouen, J. le Bourgeois for Regnault, 1497. *Undescribed*.

HEES, J. DE—*Itinerarius*. (Cologne, C. Zierikzee, c.1500.)

*Cop.* 2948.

HERBALS—collection of 13 of the earliest herbals—of the greatest rarity:

HERBARIUM OF APULEIS BARBARUS. (Rome, J. P. de Lignamine, c.1483.)

The first edition of the first illustrated herbal. *H.* 1322.

HERBARIUS—Latin. Vicenza, L. Achates & G. de Pavia, 1491.

First herbal printed in Italy—illustrated. *H.* 8451.

HORTUS SANITATIS—German. Mainz, Peter Schoeffer, 1485.

First edition, illustrated. *H.* 8948.

HORTUS SANITATIS—German. Augsburg, J. Schönsperger, 1485.

Second edition, illustrated. *H.* 8949.

HORTUS SANITATIS—Saxon. Lubeck, S. Arndes, 1492.

With fine woodcuts. *H.* 8957.

HORTUS SANITATIS—Latin. Venice, Benalius & Tacuinus, 1511.

First printing in Italy of the Hortus—illustrated.

ARBOLAYRE—Herbal, French. (Besancon, P. Metlinger, c.1487.)

First edition of first French Herbal—illustrated. *Cop.* II, 584.

THE GREAT HERBAL. London, P. Treveris, 1526.

First English Herbal with illustrations.

HORTUS SANITATIS IN DUTCH. Utrecht, J. Bernts, 1538.

Celebrated for the illustrations, many of which are derived from those in the English Grete Herbal.

HORTUS SANITATIS IN FRENCH. Paris, A. Verard (c.1500).

First French translation of the Latin Hortus—illustrated. *H.* 8958.

BRUNFELS—Herbarium. Strassburg, J. Schott, 1530–32.

With fine illustrations, the first drawn directly from nature.

BRUNSCHWEIG—Destillierbuch. Strassburg, J. Grüninger, 1500.

First edition—illustrated. *H.* 4021.

FUCHS—Historia stirpium. Basel, Isingrin, 1542.



HERMANNUS—*Silva odorum*. Paris, G. Marchant, 1497.

This work was edited by Erasmus. It is the first book in which his name was printed. *H.8452*.

HERODIANUS—*Historiae de imperio* . . . Bologna, B. de Bazeriis, 1493. *H.8468*.

HERODOTUS—*Historia*. Venice, J. & G. de Gregoriis, 1494.

With remarkable woodcut border. *H.8472*.

HEROLT, J.—*Promptuarium exemplorum*, etc. (Lyon, N. Philippi) 1483.

*Recorded only by Claudin*.

HESSUS—*Epistolarum familiarum*. Marburg, C. Egenolph, 1534.

HIERONYMUS—*Vitas patrum*, in Italian. Milan, D. de Vespolato, 1476.

The only other recorded copy is at Milan. *H.8616*.

HISPANUS (Pope John XXI.) *Tesoro de poveri*. Florence, A. Miscomini? c.1480? *H.8714*.

HISTORIA SEPTEM SAPIENTES. (Cologne, Printer of Augustinus de Fide, c.1473.)

First edition in Latin. *H.8722*.

HISTORIA NOVA UNDECIM MILIUM VIRGINUM. (Cologne, J. Guldenschaff) 1490. *H.8745*.

HOMERUS—*Batrachomyomachia*, latinis versibus. Parma, A. Ugoletus, 1492.

First dated Latin edition. *H.8785*.

HORATIUS—*Opera*. Milan, P. de Lavagnia, 1476. *H.8870*.

HOURS FOR USE OF AMIENS. Rouen, J. Le Bourgeois, 1497-99.

The only known copy of the first Amiens Book of Hours. Printed on vellum. *Undescribed*.

HUND, M.—Introductorium in Aristotelis physica. Leipzig, W. Stoeckel, 1500. *H.9041.*

IMITATION OF CHRIST. Augsburg, A. Sorg, 1486.

First edition in German. *H.9116.*

IMOLA, J. DE—In Clementinas opus. Venice, J. de Rubeis, 1475.

First edition. *H.9143.*

IMOLA, J. DE—De jure jurando. Bologna, Z. Zaffone, 1476.

First edition, and the first of the two books by this printer. *H.9153.*

INDULGENCE OF POPE NICOLAUS V. MAINZ, (John Gutenberg?)  
1455. (*See description on page 32*)

INDULGENCE OF POPE SIXTUS IV. Munich, J. Schaur, 1482.

Printed from a woodblock. *Undescribed* (the only copy known?).

INFANTIA SALVATORIS. Westminster, W. Caxton, c.1477.

The only copy known—perfect.

(*See description on page 35*)

INFORMATIO DE ARTE PREDICANDI. (Deventer, R. Paffraet)  
1479. *Cop.3265.*

INNOCENT VIII—Pope. Bulla canonisationis S. Leopoldi Marchionis (Vienna, Printer of Historie von St. Rochus, 1485). *Proc. 9471.*

INSTITORIS—Malleus maleficarum. (Strassburg, J. Pruss, c.1485.)

First edition. *H.9238.*

ISIDORUS—Etymologiae. Augsburg, G. Zainer, 1472.

First edition. *H.9273.*

ISIDORUS—Soliloquia sive synonyma. (Nuremberg, J. Sensenschmidt, 1470.)

First edition—First printed book in which reference to book collectors is made. *H.9294.*

JACOBUS DE CLUSA—Sermones de Sanctis. (Blaubeuren, C. Mancz, c.1475.)

Second book from the only press at Blaubeuren. *H.9330.*

JOACHIM OF FLORIS—Prophetia circa li Pontifici. Venice (unknown printer), 1527.

JORDANUS NEMORARIUS—Arithmetica, Musica, etc. Paris, Higman & Hopyl, 1496.

First edition. *H.9436.*

JORDANUS DE QUEDLINBURG—Sermones. Strassburg, Printer of the Jordanus, 1483.

First edition. The press was named for this book. *H.9438.*

DE JUDAEORUM ET CHRISTIANORUM COMMUNIONE. (Basle, M. Flach, c.1474.) *H.9464.*

JUSTINUS—In Trogi Pompeii historias. Milan, C. Valdarfer, 1476. *H.9630.*

KALENDER DEUTSCH. Augsburg, J. Schönsperger, 1495.

*Cop. II, 2776.*

KALENDER DEUTSCH. Ulm, H. Schaffler, 1498. *H.9748.*

LACTANTIUS—Opera. Venice, V. de Spira, 1472.

First book in which Greek type was used by this printer. *H.9810.*

LANCELOT DU LAC. Paris, A. Verard, 1494[–1504].

3 v. Illustrated. Rare. The only other *perfect* copy recorded is at Chantilly. *H.9850. Mac F.166.*

LEGEND UND LEBEN DES HEYLIGEN SANDT KEYSER HEINRICHS. Bamberg, J. Pfeil, 1511.

With woodcuts of the building of the cathedral of Bamberg. *Proc.10348.*

LE GRAND, JACQUES—*Livre de bonnes moeurs*. (Lyons, G. le Roy, c.1487.)

Rare. *Proc.* 8516. *Cop.* II, 3750.

(Note: Morgan MS. 734 contains this text.)

LEO I—*Sermones*. (Unknown Dutch press, c.1470–72.) *H.* 10015.

LEO I—*Sermones et epistolae*. Rome, Sweynheym & Pannartz, 1470. *H.* 10011.

LEO I—*Sermones et epistolae*. Venice, A. de Soziis, 1485.

*H.* 10013.

LEONARDIS, C. DE—*Lunario*. Venice, Zoppino, 1533.

LEONRODT—*Hymelwagen . . . Hellwagen*. Augsburg, S. Otmar, 1518.

With woodcuts by Hans Schäufelein. *Proc.* 10769.

LEO, PETRI—*Epithalamion*. Milan (unknown printer), 1521.

Two copies—one on vellum. *Undescribed*.

LIBER CONFORMITATUM. Milan, G. da Ponte, 1510.

First edition. *Brunet* III, 1052.

LIVIVS—*Historiae Romanae*. Rome, V. Puecher, 1476.

3 v. First edition in Italian. *H.* 10144.

LIVIVS—*Historiae Romanae*. Mainz, J. Schoeffer, 1505.

First edition in German. *Proc.* 9845.

LOCHMAYR—*Parochiale curatorum*. (Nuremberg, F. Creussner, c.1493.)

First edition. *H.* 10167.

LOTHARIUS CONTI (POPE INNOCENT III)—*De miseria humanae conditionis*. (Strassburg, Printer of the Lotharius, c.1470.)

First edition—by an unknown printer, the press was named for this book. *H.* 10209.

LUCANUS—*Pharsalia*. Venice, Aldus, 1515.



LUCAS DE BURGO—*Somma di arithmetica*, etc. Venice, P. de Paganinis, 1494.

First edition. *H.* 4105.

LUCIANUS SAMOSATENSIS—*Opera*. Venice, J. B. Sessa, 1500.

*H.* 10263.

LUDOVICUS PRUTHENUS—*Trilogium animae*. Nuremberg, A. Koberger, 1498.

With woodcut portrait of W. Pirckheimer by Dürer. *H.* 10315.

LULL—*Ars generalis ultima. Ars brevis*. Venice, P. di Petri, 1480.

First edition. *H.* 10320.

LYDGATE—*Proverbs*. London, Wynken de Worde (c.1515–20).

First edition—One of three recorded copies.

MACROBIUS—*In somnium Scipionis*. Venice, N. Jenson, 1472.

First edition. *H.* 10426.

MAIUS—*De proprietate verborum*. Naples, M. Moravus, 1475.

First edition—first book from this press. *H.* 10539.

MANDEVILLE—*Itinerarius*, in German. Augsburg, A. Sorg, 1481.

First edition in German, and first with woodcuts. *H.* 10647.

MANILIUS—*Astronomica*. Nuremberg, Regiomontanus, (1473/4).

First edition of the first work on Astronomy. *H.* 10703.

MARIANO DA SIENA—*Materia elegans*. Nuremberg, J. Weysenburger, 1510. *Proc.* 11055.

MARSCHALK—*Historia aquatiliū*. Rostock (Marschalk & Winter), 1517–20.

Printed at the private press of Marschalk with over 100 woodcuts.

MARTINUS POLONUS—*Margarita decreti*. Venice, Paschalibus & Bertochus, 1486. *H.* 10844.

MATTHAEUS—Tractatus super naviculam S. Ursulae. (Strassburg, Grüninger or Kistler? c.1497–1500.)

First edition in Latin. *Murray. Cat. Ger. Bks. II*, 388.

MAXIMILIAN I—Electio-Coronatio (Mainz, P. Schoeffer, 1486.)

First edition. *H. 10926*.

MAYNO, J. DE—Epithalamion. Paris, A. Denidel, 1495.

First book from this press. *H. 10970*.

MELA—Cosmographia. Venice, E. Ratdolt, 1482. *H. 11019*.

MENNEL—Schachzabel. Constance, J. Schöffler, 1507.

Rare work on chess, in rhyme.

MIRACULI DE LA GLORIOSA VERZENE MARIA. Milan, P. de Lavagnia, 1480.

One of three known copies. *H. 11232*.

MOMBRITIUS—Sanctuarium. (Milan, unknown printer, c.1475.)

2 v. First edition. *H. 11544*.

MURE—Repertorium vocabulorum. (Basel), Bertholdus (Ruppel), c.1473.

First edition. The only book printed by Ruppel which bears his name, i.e. Bertholdus. *H. 11642*.

MURNER—Logica memorativa. Strassburg, J. Grüninger, 1509.

NICANDER—Theriaca, in Greek. Cologne, J. Soter, 1530.

This copy belonged to Ronsard and contains his signature and autograph Latin translation of the text.

NICODEMUS—Evangelium. (Augsburg, G. Zainer, c.1473.)

*H. 11749*.

NICOLAUS DER FLÜE—Bruder Claus. Nuremberg, M. Ayser, 1488. Woodcuts. *H. 5380*.

NIDER—Consolatorium timorate conscientie. Paris, P. Le Dru, 1494.

First book from this press. *Proc. 8314*.

NIDER—*Praeceptorium divinae legis*. <sup>Cologne,</sup> ~~Strassburg,~~ J. Koelhoff, 1472.

First edition. First book to contain a date and the name of this printer. *H.* 11786.

OBERTUS DE HORTO—*Consuetudines feudorum*. Strassburg, H. Eggestein, 1472.

First edition. *H.* 9491.

OFFICIUM MISSAE. Magdeburg, Ravenstein & Westphal, 1483.

Only one other copy is known. *Cop.* II, 4473.

ORDINARIUS BENEDICTINUS BURSFEELDENSIS. Marienthal, Fratres clerici Vitae Communis (Brothers of the Common Life), (1474-5).

Only edition. From the only press at Marienthal. *H.* 12059.

OROSIUS—*Historiarum*. Venice, O. Scotus, 1483. *H.* 12102.

OTTO VON PASSAU—*Die vier und zwanzig Alten*. Augsburg, A. Sorg, 1480. *H.* 12128.

OVIDIUS—*Opera omnia*. Milan, A. Zarotus, 1477.

One of three known copies containing the 3 parts complete. *H.* 12139.

PANORMITANUS—*Super libros decretalium*. Venice, Colonia & Manthen, 3 nonas Dec. 1479. *Undescribed*.

PANORMITANUS—*Super libros decretalium*. Paris, J. Petit, 1521.

Bound for Francis I of France.

PAULUS VENETUS—*Logica*. (Venice, G. Petri, c.1476.)

One of two known copies. *Reich.* I, ~~p. 119~~. 280

PERGULENSIS—*Compendium logica*. Venice, E. Ratdolt, 1481. *Cop.* III, 4675.

PERSIUS—*Satyrae*. Paris, T. Kerver for J. Petit, 1500. *H.* 12731.

PETRARCA—*Opera*. Basel, J. Amerbach, 1496.

First collected edition in Latin. *H.* 12749.

PETRARCA—Canzoniere. Padua, Valdezoccho & Septem Arboribus, 1472.

Third edition, with the accurate text as printed from the author's manuscript. From the first press at Padua. *H. 12755.*

PETRARCA—Carmen bucolicum. Cologne, A. TerHoernen, 1473.

First edition. *H. 12825.*

PETRARCA—Historie Griseldis, in German. (Strassburg, H. Knoblocher) 1482.

With woodcuts. *Cop. III, 4717.*

PETRARCA—Vite de pontefici et imperadori Romani. Florence, S. Jacobum de Ripoli, 1478. *H. 12809.*

PETRARCA—Von der Artzney bayder Glück. . . . Augsburg, H. Steyner, 1532.

Woodcuts after designs by Hans Burgkmair.

PEURBACHIUS—Theoricae novae planetarum. (Nuremberg, J. Müller, 1473/4.)

First edition—first book from the press of Regiomontanus. *H. 13595.*

PFLAUM, J.—Kalender—deutsch, 1477–1552. (Ulm, J. Zainer, c. 1476.) *H. 12869.*

PICUS MIRANDULANUS—Aurea epistolae. Speier, C. Hist (c. 1495). *H. 12995.*

PLATEA—Opus restitutionum. (Cracow, Printer of the Turrecremata,—K. Hochfeder?) 1475.

First dated book printed at the first press in Poland. *Cop. 4763.* Rare. *See also* Augustinus from this same press.

PLATINA—De honesta voluptate. (Cividale, G. de Lisa) 1480.

First of the two XVth century books printed at Cividale. *H. 13052.*

PLATINA—Vitae pontificum. Venice, P. Pincio, 1504.

PLATO—Opera. Florence, L. de Alopa, (1483/92.)

First edition in Latin. *H. 13062.*



PLATO—Opera. Florence, Choris & Luere, 1491.

First edition in Latin. *H. 13063.*

PLINIUS—Epistolae. Paris, G. de Gourmont & H. Le Fevre, 1511.

The earliest Greek type cut in France is used in this book.

PLOTINUS—Opera. Florence, A. Miscomini, 1492.

First edition. *H. 13121.*

PLUMBINO—Disputatio juris. (Lucca, Hendrick of Cologne & Hendrick of Haerlem, c.1491.) *H. 13122.*

PLUTARCHUS—De virtute morali . . . Naples, A. Frezza di Corinaldo, 1526.

Printed on vellum for A. M. Acquaviva, Duke of Atri, who established this press in his palace. His arms and those of his son-in-law Caracciolo, are found in the illuminated borders. Full-page and smaller diagrams in gold and colours. (*See* Van Praet, ser. 2. v. 4.)

PLUTARCHUS—Vitae. Venice, N. Jenson, 1478. 2 v. in 1. *H. 13127.*

PLUTARCHUS—Vitae. Aquila, A. de Rotwil, 1482.

First edition in Italian; first book printed at Aquila. *H. 13132.*

POGGIUS—Historia Florentina. Venice, J. Rubeus, 1476.

First edition. *H. 13172.*

POLO, MARCO—Buch des edlen Ritters. Nuremberg, F. Creussner, 1477.

First edition in German. *H. 13245.*

PONTICUS VIRUNIUS—Historiae Britannicae. Reggio d'Emilia, P. Virunius, 1508.

First edition.

PRISCIANUS—Opera. (Milan, Printer of the Servius, 1475.)  
*H. 13354.*

PROBUS—De literis antiquis. (Brescia) B. de Boninis, 1486.

First edition. *H. 13377.*

PRUDENTIUS—Opera. (Deventer, R. Paffraet, c.1497.)

First edition. *H. 13432.*

PTOLEMAEUS—Cosmographia. Vicenza, C. Lichtenstein, 1475.

First edition. *H. 13536.*

PTOLEMAEUS—Geographia. Venice, J. P. de Leucho, 1511.

Earliest edition with an outline of any part of the American continent. With maps engraved on vellum. *Harrisse, 68.*

PTOLEMAEUS—Geographia. Strassburg, J. Grüninger, 1525.

With woodcut maps within elaborate borders. *Harrisse, 126.*

PTOLEMAEUS—Geographia. Lyons, M. & G. Trechsel, 1535.

With double-page woodcut maps and borders. *Harrisse, 210.*

REINERUS—Phagifacetus. Basel, M. Furter (1490).

First edition—tr. into German verse by S. Brant. *H. 6900.*

RICCOBALDUS—Cronica summorum Pontificum. Rome, J. P. de Lignamine, 1474.

First edition. This book mentions Gutenberg & Fust as early printers, producing 300 sheets a day from metal type. *H. 10857.*

RODERICUS (SANCIVS) ZAMORENSIS — Historia Hispanica. (Rome) U. Han (c.1470).

First history of Spain; the only edition in the XVth cent. *H. 13955.*

RODERICUS (SANCIVS) ZAMORENSIS—Speculum vitae humanae. (Paris, at the Sign of the Soufflet Vert, c.1476.) *Undescribed.*

RODERICUS (SANCIVS) ZAMORENSIS—Speculum vitae humanae. (Toulouse, J. Parix, c.1480.)

One of two copies known—the other imperfect. *Undescribed.*

ROLEWINCK—De laudibus Westphalia. Cologne, Sons of H. Quentell, 1514.

Only edition. *Undescribed.*

ROLEWINCK—De regimine rusticorum. (Cologne, A. Ter Hoernen, c.1478.) *H. 13728.*

ROMANI—Congratulatio ad Nicolaum Tronum. Venice, F. de Argentina, 1472.

Only edition and only dated book from this press. *H. 13963.*

ROSATE—Opus statutorum. Como, B. de Fossato, 1477.

First edition. The second book printed at Como. *H. 14002.*

RUPE, A. DE—De dignitate et utilitate Psalterii Virginis Mariae. Gripsholm, In the Monastery of Mariefred, 1498.

The only known book from this Swedish press. *H. 14035.*

RUSIUS—Liber Marescalciae equorum. (Speier, J. & C. Hist, c.1489.)

First edition. *H. 14047.*

SABINUS—Paradoxa in Juvenalem. Rome, Sachsel & Golsch, 1474.

First edition. *H. 14063.*

SACHSENSPIEGEL (SAXON CHRONICLE). Augsburg, Anna Rügerin, 1484.

The first of 2 books from a press carried on by the widow of Thomas Rüger. *H. 14077.*

SACHSENSPIEGEL (SAXON CHRONICLE) in Low German. Stendal, J. Westphal, 1488.

1 of 3 books printed at Stendal. *H. 14088.*

SALOMON AND MARCOLPHUS—Dyalogus (Speier, G. de Spira? c.1480.) *H. 14248.*

SCHILDIS, HERMANNUS DE—Speculum sacerdotum. (Strassburg, J. Prüss, c.1484.) *H. 14518.*

SCHWABENSPIEGEL (SWABIAN CHRONICLE). (Augsburg, G. Zainer, c.1471.)

First edition. *H. 9868.*

SCHWARZENBERG—Beschwerung der alten Teufelischen Schlangen. (Augsburg, H. Steyner) 1525.

Woodcuts by Beham and others.

SENECA—Tragoediae. (Ferrara) A. Belfortis (c.1480).

First edition. *H.* 14662.

SUETONIUS—Vitae XII Caesarum. Rome (J. P. de Lignamine), 1470.

First edition. *H.* 15115.

TERENTIANUS MAUFER—De literis syllabis et metris Horatii. Milan, U. Scinzenzeler, 1497.

First edition. *Cop.* III, 5729.

THEOCRITUS—Idyllia septem. (Rome, E. Silber, c.1482.)

Only XVth century edition in Latin. *H.* 15478.

TIBULLUS—Carmina. Rome, G. Lauer, 1485. 1475.

First separate dated edition. *H.* 15522.

TOLOSANUS—Compendio di sphaera. Florence, B. Zuchetta (1515).

Rare, first separate edition. With woodcuts and astronomical diagrams.

TRAICTEZ SINGULIERS. Paris, G. du Pre, 1525.

First edition. *Brunet* III, 965.

TRISTAN. Paris, A. Verard (c.1495).

2 v. in 1. First illustrated edition. Only one other complete copy is known. *Cop.* III, 5877.

TRITHEIM—De laude scriptorum. Mainz, P. Friedberg, 1494.

First edition. *H.* 15617.

TUCHER—Reise in das gelobte Land. Augsburg, J. Schönsperger, 1482.

Rare. First edition of his account of a pilgrimage to the Holy Land. *H.* 15663.

TUCHER—Reise zum Heiligen Grab. Strassburg, H. Knoblochtzer, 1484.

*Reich.* III, 1096.



TURICENSIS—De cometis. (Beromünster, Helias Heliae, after April 1472.)

From the only press at Beromünster. *H. 15512.*

TURRECREMATA—De efficacia aquae benedictae. Rome, B. Guldinbeck, 1475.

First dated edition. *H. 15744.*

UTINO—Sermones. Vicenza, S. Koblinger, 1479.

One of three books from this press. *H. 16171.*

VALERIUS FLACCUS—Argonauticon. Bologna, Rugerius & Bertochus, 1474.

First edition. *Cop. III, 5925.*

VALLA, L.—Elegantiae. Venice (Printer of the Valla), 1480.

Rare printing—the press was named for this book. *H. 15809.*

VALLA, N.—Seraphica sylva. Florence (P. Pacini), 1498.

Only edition. *H. 15832.*

VARRO—De lingua Latina. Venice, Colonia & Manthen, 1474.

*H. 15858.*

VEGETIUS—De re militari. Pescia, S. Rodt, 1488.

The first of the two books printed at Pescia by this printer. *H. 15914.*

VEGETIUS—De re militari. Paris, J. Petit, 1515.

VERGERIUS—De ingenius moribus. Florence, F. de Dino, (c.1481.) *H. 15985.*

VERGILIUS, POLYDORUS—De inventoribus rerum. Venice, C. de Pensis, 1499.

First edition. *H. 16008.*

VERGILIUS MARO—Bucolica. Venice, J. B. de Sessa, 1491.

*Reich. IV, p. 92.*

VESALIUS—De humani corporis. Basel, J. Oporini, 1543.

First edition—illustrated. *Brunet V, 1151.*

VIATOR—De artificiali perspectiva. Toul, P. Jacobi, 1505.

First edition. One of 4 known copies. *Brunet V*, 1169.

VITRUVIUS—De architectura. Como, G. da Ponte, 1521.

In Italian. *Brunet V*, 1330.

VIVALDUS—De veritate contritionis. Saluzzo, G. & G. le Signerre, 1503.

First edition. *Brunet V*, 1332.

WARNUNG VOR DER FALSCHEN LIEBE DIESER WELT. (Nuremberg, P. Wagner, c.1495.) *H.16150*.

WIDMANN—Rechnung uff allen Kauffmanschafft. Leipzig, C. Kachelofen, 1489.

First edition of the first German arithmetic. *H.13712*.

WIMPFELING—Epistolae et carmina in repudiationem filiae Maximiliani. Cologne, L. Renchen (c.1492).

First edition. *H.16187*.

XENOPHON—Cyropaedia. Rome, Arnoldus de Villa, 1474.

First edition of the first printing of any work of Xenophon. *H.16227*.

ZABARELLA—Super Clementinis. Turin, J. Suigus & N. de Benedictis, 1492. *H.16254*.

ZAINER, GÜNTHER—[Advertisement of 15 books printed by him from 1471–1474. Augsburg, Günther Zainer, c.1474–5.]

One leaf (11 $\frac{3}{8}$  x 7 $\frac{1}{8}$  inches), 44 lines. *Proc.1544*.

*Text, line 1*: Volentes sibi ɔparare infrascriptos libros sūma cū diligētia/. Extremely rare; the only other copy known to us is in the Bodleian Library, Oxford, Eng.

(*cf. Burger. Buchhändleranzeigen. 1907, p. 7, no. 14.*)

*Note*: This is recorded as the earliest Zainer Advertisement, but this Library possesses one of 1471–72, containing a list of books printed before the end of 1471.

## ETCHINGS BY REMBRANDT

Rembrandt with a fur cap.

B. 6—H. 66; 2nd state. Early impression.

Rembrandt with a fur cap.

B. 6—H. 66; 2nd state.

Rembrandt with mantle and cape.

B. 15—H. 63; 3rd state.

Tobit blind.

B. 42—H. 252; 2nd state.

The Circumcision.

B. 47—H. 274; 2nd state.

The Presentation in the Temple.

B. 50—H. 279; only state. Fine early impression.

Resurrection of Lazarus.

B. 72—H. 198; 2nd state.

Christ healing the sick, called 'The Hundred Guilder Print'.  
Said to be 'the finest copy known on Japan vellum'.

B. 74—H. 236; 2nd state, on Japanese vellum. From the Weber, Hubert and Achelis collections.

The Virgin with the instruments of the Passion.

B. 85—H. 193; 2nd state. From the John Barnard collection.

The Entombment.

B. 86—H. 281; 4th state.

Death of the Virgin.

B. 99—H. 161; 1st state. From the John Barnard and Hibbard collections.

St. Jerome in prayer.

B. 101—H. 94; 2nd state. From the Alferoff and Schindler collections.

Peasant Family.

B. 131—H. 259; 1st state. Fine impression from the John Barnard collection.

Beggarman and Beggarwoman conversing.

B. 164—H. 7; 1st state.

Ragged peasant with a stick.

B. 172—H. 16. Intermediate between the 1st and 2nd states. From the collection of Lord Aylesford.

Beggar seated on a bank.

B. 174—H. 11; 1st state. From the Weber, Baldinger-Seidenberg and Sachs collections.

Beggar seated on a bank.

B. 174—H. 11; 2nd state. Fine impression on white paper, from the Fountaine Walker collection.

Semi-nude woman before a stove.

B. 197—H. 296; 6th state. From the collection of J. E. Rudge of Abbey Manor, Evesham, England.

Landscape with sportsman and a dog.

B. 211—H. 265; 2nd state. From the Marsden J. Perry collection.

Man wearing a chain and cross.

B. 261—H. 189; 1st state.

Man with a short beard.

B. 263—H. 53; 1st state. From the John Barnard and Chalon collections.

Dr. Faustus.

B. 270—H. 260. Before the 1st state as reproduced by Rovinski.

Dr. Faustus.

B. 270—H. 260; 1st state. A brilliant, early impression.

Dr. Faustus.

B. 270—H. 260; 3rd state. Fine impression.



Clement de Jonghe.

B. 272—H. 251; 2nd state.

'The Young Haaring'.

B. 275—H. 288; 2nd state. Fine impression on Japan paper.

Jan Cornelius Sylvius.

B. 280—H. 225. Intermediate between 1st and 2nd states.

Lievens van Coppenal.

B. 282—H. 269; 5th state. From the collection of J. E. Rudge of Abbey Manor, England.

Bust of a man in a fur coat.

B. 307—H. 84; 2nd state.

## MEZZOTINTS

LUDWIG VON SIEGEN, 1609-c.1680.

Portrait of William II of Nassau, Prince of Orange (1626-1650).

Nagler III, Laborde only state.

Portrait of Henrietta Mary of England, Princess of Orange, wife of Prince William II of Nassau.

Both of the above are from the collection of Mrs. George Vanderbilt.

Portrait of Elizabeth Stuart, Queen of Bohemia, mother of Prince Rupert.

First state, before the inscription. Smith IV, p. 1773; Hind, p. 261.

From the collections of Reichsgraf Wenzel von Nostitz-Rieneck and Sir Alfred Morrison.

THEODORE CASPAR VON FURSTENBERG, 1615-1675.

Head of St. John Baptist upon a charger.

Smith IV, p. 1769, No. 1.

Man of Sorrows, crowned with thorns.

Second state. Laborde p. 210.

PRINCE RUPERT, COUNT PALATINE OF THE RHINE, 1619-1682.

The Magdalen in supplication.

Laborde, p. 206; Andresen 5; Smith IV, p. 1772, No. 3.

Head of a young man.

First state, Smith IV, p. 1773.

WALLERANT VAILLANT, 1623-1677.

Portrait of Prince Rupert.

Nagler XIX, p. 294, No. 18. From the Henry Percy Horne Sale.

Portrait of Vaillant, by himself.

First state, before the inscription. Listed in Wessely.

Boy with a flagstaff.

First state. Wessely No. 142.

GAINSBOROUGH DUPONT, 1767-1797.

Portrait of Mrs. Sheridan, the actress. Only state. 3 copies known.

Russell II, p. 65.

## DRAWINGS

WILLIAM BLAKE, 1757-1827.

Pencil drawing, 'The River of Oblivion', 15 x 18 inches.

From the collection of John Flaxman, artist, the intimate friend of Blake.

FRANÇOIS BOUCHER, 1703-1770.

2 drawings in pencil and Chinese ink for the frontispiece of Corneille's *Rodogune*. These drawings were executed in 1759 at the request of Mme. de Pompadour, by whom they were engraved.

ANDROUET DU CERCEAU, 1512-1588.

1 volume containing over 100 designs for arches, entrance-gates, houses, frontals, landscape-gardening, etc.

WALTER CRANE, 1845-1915.

Pencil and water colour sketches of landscapes in England, portraits, groups, etc. Dated from 1865-1890. 5 volumes.

## Publications

The following is a list of publications (1924-1929) based wholly or in some part upon original material in this Library.

- Prof. RAYMOND W. ADAMS, University of North Carolina.  
Thoreau and Immortality. Chicago, 1929.
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LETTER OF MR. MORGAN

15 *Feb.* 1924

DEED OF TRUST

15 *Feb.* 1924

ACT OF INCORPORATION

26 *March* 1924

EXCERPTS FROM THE  
RULES AND REGULATIONS  
OF THE LIBRARY



## Letter of Mr. Morgan

FEBRUARY 15, 1924

To

JOHN PIERPONT MORGAN, Esq.

MRS. JANE NORTON MORGAN

JUNIUS SPENCER MORGAN, JR., Esq.

HENRY STURGIS MORGAN, Esq.

LEWIS CASS LEDYARD, Esq.

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*Trustees of  
The Pierpont Morgan  
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My Father's intense interest and satisfaction in the Library, which he left me, makes it a peculiarly fitting memorial to him. It is a memorial which keeps alive the memory of his love of rare books and manuscripts and his belief in the educational value of the collection which he had gathered. Since his death in 1913, I have constantly endeavoured to see that the Library and its contents should be made available in every way possible for the advancement of knowledge and for the use of learned men of all countries, as he delighted to do, thus carrying out the plan which he had in mind when making the collections. The very considerable additions which I have made to these collections from time to time have been made with the sole idea of increasing the value of the whole for educational purposes.

In order to give permanence to this memorial and that this use of the Library may be continued for as long a time as possible, I have now determined to turn over the building, the books and manuscripts, together with a sufficient endowment



to secure the necessary maintenance and protection of the property, to you as the Trustees of The Pierpont Morgan Library.

As such Trustees you will take my place in the ownership of the Library, with as full powers as I now have, to direct and control the use of the building and contents for the general purposes indicated above. In the exercise of these powers, it will be essential that you make such rules from time to time, as you may feel necessary or desirable to regulate the use of the Library so as best to secure the preservation from injury or destruction of the unique and valuable manuscripts and books which are committed to your guardianship.

Whenever a vacancy occurs among the Trustees, either by resignation or death, I desire that the remaining Trustees shall fill the vacancy by election, so that the number of Trustees shall continue to be not less than six. At the time of such election, should there be in existence a direct descendant of my Father in the male line, I should hope that that person would be chosen to fill the vacancy, provided that he is, in the opinion of the remaining Trustees, a suitable person to be so chosen.

Should it seem to you wise at any time, you will have full power to incorporate yourselves as The Pierpont Morgan Library under any general or special law of the State of New York. No such incorporation must however take place unless under it you shall have the powers of regulation which I have mentioned above, such powers being in my opinion necessary to preserve the educational value of the Library.

Yours faithfully,

J. P. MORGAN

## Deed of Trust

THIS INDENTURE made this 15th day of February, 1924, between JOHN PIERPONT MORGAN of the City of Glen Cove in the County of Nassau, State of New York, hereinafter called the Founder, and JANE NORTON MORGAN, his wife, of the same place, parties of the first part, and JOHN PIERPONT MORGAN of the City of Glen Cove in the County of Nassau, State of New York, JANE NORTON MORGAN of the City of Glen Cove in the County of Nassau, State of New York, JUNIUS SPENCER MORGAN, JR., of Locust Valley in the County of Nassau, State of New York, HENRY STURGIS MORGAN of Locust Valley in the County of Nassau, State of New York, LEWIS CASS LEDYARD of No. 27 East 72nd Street, in the Borough of Manhattan, City and County of New York, State of New York, and JAMES GORE KING of No. 103 East 65th Street in the Borough of Manhattan, City and County of New York, State of New York, hereinafter called the Trustees, parties of the second part, WITNESSETH:

### I.

WHEREAS the Founder desires to establish a memorial of his Father, which shall perpetuate the memory of his love of rare books and his belief in the educational value of the collections which he had gathered; and

WHEREAS the Founder desires, in his lifetime, to promote the public welfare by founding, endowing and having maintained a

public library, as an educational institution, within the State of New York, and to that end and for such purposes to grant and convey to the Trustees and to their successors, the personal property hereinafter described belonging to the Founder and also the real property hereinafter described belonging to the Founder and situated or being within the State of New York, under authority of and in accordance with the provisions of the following laws of the State of New York, to wit: Section 14 of Chapter 45 of the Laws of 1909 entitled "An Act relating to personal property, constituting chapter forty-one of the consolidated laws" (as amended by chapter 168 of the Laws of 1920) and Section 115 of Chapter 52 of the Laws of 1909 entitled "An Act relating to real property, constituting chapter fifty of the consolidated laws" (as amended by chapter 169 of the Laws of 1920) and of any and all other provisions of law thereto enabling;

Now, THEREFORE, in consideration of the premises and of the sum of One dollar to them in hand paid by the parties of the second part, the receipt whereof is hereby acknowledged, and to the end and for the purposes aforesaid, the parties of the first part have granted, conveyed, assigned, transferred and set over and by these presents do grant, convey, assign, transfer and set over unto the parties of the second part and to their successors and assigns the following described real and personal property, to wit:

1. ALL that certain plot, piece or parcel of land, with the buildings and improvements thereon, situate, lying and being in the Borough of Manhattan of the City of New York, in the County and State of New York, and bounded and described as follows:

BEGINNING at a point on the northerly side of 36th Street distant one hundred and thirty-three (133) feet and five (5) inches eastwardly from the northeasterly corner of 36th Street and Madison Avenue; running thence northwardly, parallel with Madison Avenue, to, along and beyond the westerly face of the marble step or coping on the westerly side of the library building now standing upon the premises hereby conveyed, ninety-eight (98) feet and nine (9) inches, to the middle line of the block between 36th and 37th Streets; thence eastwardly, along said middle line of the block, twenty (20) feet and seven (7) inches; thence northwardly, parallel with Madison Avenue, thirty-two (32) feet and eleven (11) inches; thence eastwardly, parallel with 36th Street, three (3) feet; thence northwardly, parallel with Madison Avenue, sixty-five (65) feet and ten (10) inches, to the southerly side of 37th Street; thence eastwardly, along the southerly side of 37th Street, ten (10) feet; thence southwardly, parallel with Madison Avenue, ninety-eight (98) feet and nine (9) inches, to the middle line of the block between 36th and 37th Streets; thence eastwardly, along said middle line of the block, one hundred and four (104) feet and six (6) inches, to the westerly side of the lot or plot of land conveyed by J. Pierpont Morgan and Frances Tracy Morgan, his wife, to Louisa Pierpont Satterlee by deed bearing date the 4th day of November, 1903, and recorded in the office of the Register of the said County of New York on the 5th day of November, 1903, in Block Series (Conveyances) Section 3, Liber 96, page 311; thence southwardly, again parallel with Madison Avenue and along the westerly side of the plot or parcel of land conveyed as aforesaid to Louisa Pierpont Satterlee, ninety-eight (98) feet and nine (9) inches, to the northerly side of 36th Street; and thence westwardly, along the northerly side of 36th Street, one hundred and thirty-eight (138) feet and one (1) inch, to the point or place of beginning.

Together with the appurtenances and all the estate and rights of the parties of the first part in and to said premises.

Subject, however, to the covenant, promise and agreement which the parties of the second part, for themselves, their successors and assigns, do by their acceptance of this conveyance make to and with said John Pierpont Morgan, one of the parties of the first part hereto, his heirs and assigns, that neither the parties of the second part, their successors or assigns, shall or will at any time hereafter erect or cause or suffer to be erected within sixty-five (65) feet and ten (10) inches from



37th Street upon the strip of land, hereby conveyed, extending from 37th Street to the middle line of the block between 37th and 36th Streets, any building or structure above the surface of the ground; and this covenant shall be deemed and construed to be a covenant running with the land for the benefit of said John Pierpont Morgan, his heirs and assigns, in respect of the adjacent premises now owned by him.

Subject, also, to the privilege or license to the owner or owners of the premises adjoining on the west those hereby conveyed, revocable at any time upon ninety days' notice in writing by the owner or owners of the premises hereby conveyed, to make use, for all purposes of ingress from and egress to 37th Street, and for the removal of ashes and refuse and for the passage or transportation of fuel and other goods and supplies, of the strip of land, hereby conveyed, extending from 37th Street to the middle line of the block between 37th and 36th Streets, and also of the covered passageway therein and of the extension of the said passageway from the said middle line of the block southwestwardly across a portion of the premises hereby conveyed to the premises adjoining on the west.

Subject, also, as to the strip of land, part and parcel of the premises hereby conveyed, which lies between the westerly side of the plot or parcel of land conveyed as aforesaid to Louisa Pierpont Satterlee and a certain bronze fence or railing running about north and south upon the said premises hereby conveyed and is more particularly described in the indenture of lease hereinafter mentioned, to a certain lease thereof, bearing date the 31st day of January, 1916, made by John Pierpont Morgan to said Louisa Pierpont Satterlee and which was duly recorded in the said Register's office on the 16th day of January, 1924, in Liber 3393 of Conveyances, page 429, and to the unexpired portion of the term in and by the said indenture of lease granted.

Subject, also, to the provisions, covenants and restrictions contained in either of two certain agreements recorded in the said Register's office on the 2nd day of March, 1847, in Liber 485 of Conveyances at pages 593 and 594, respectively, in so far as the same may now be in force and effect.

2. So much of the personal property now in and upon the premises hereinabove described as consists of certain books and manuscripts mentioned and described in an inventory thereof

signed by the Founder and delivered to the parties of the second part herewith.

3. The sum of One Million Five Hundred Thousand dollars (\$1,500,000.).

TO HAVE AND TO HOLD the same and the proceeds and avails thereof unto the parties of the second part, the survivors and survivor, their, his or her successors and successor, IN TRUST, nevertheless, to and for the following uses and purposes, that is to say:

2.

(1) The nature, object and purposes of the institution to be founded, endowed and maintained are as follows:

A public library, for reference only, without any circulating or withdrawal privileges, to be maintained upon the premises hereby conveyed and upon such premises as may hereafter be acquired in addition thereto or in lieu thereof, for the use and benefit, free of expense to them, of all persons whomsoever, subject only to suitable rules and regulations; the object and purposes of which institution are to preserve, protect and give permanence to the collections hereby transferred and hereafter acquired, to render them available, under suitable regulations and restrictions having regard to their nature and value, to scholars and persons engaged in the work of research and to those interested in literature, art and kindred subjects, to disseminate and contribute to the advancement of useful information and knowledge, to encourage and develop study and research and generally to conduct an institution of educational value to the public.

(2) The name by which the institution shall be known is "THE PIERPONT MORGAN LIBRARY".

(3) The powers and duties of the Trustees, which, however, shall not be held to be exclusive of other powers which may be necessary to enable such Trustees fully to carry out the object of this grant, shall be as follows:

The Trustees shall hold, manage, preserve and protect the property of the institution and shall have full and exclusive power to manage and conduct its affairs and business. They may adopt, and from time to time may alter and modify, a constitution and by-laws for the conduct of the affairs of the institution and such rules and regulations for the care, management, use and disposition of its property as they shall deem wise or as new conditions may from time to time require.

Any act, in which all the acting Trustees shall concur, shall be binding and valid. The Trustees may organize as a board and may appoint or elect, in such manner as they shall see fit, a president, a treasurer and a secretary who shall be chosen from among the Trustees, and such other officers and such committees as they may consider necessary or proper, with such powers and authority to act in the name and on the behalf of the whole number of Trustees and such duties as the Trustees shall from time to time confer or impose; they may provide that two or more offices may be held by any one person; they may provide for stated and special meetings and upon what notice and by whom the same shall be called and may further provide that any Trustee may, in writing, waive notice of any stated or special meeting with like effect as if such notice had been duly given; they may further provide for the giving by any Trustee to one or more co-trustees of proxies in writing to vote at any meeting; and they may further provide what number of Trustees shall constitute a quorum for the transaction of business at any meeting and what number of Trustees at a meeting may approve or take any valid and binding action on behalf of the board.

The Trustees shall have full power to acquire by grant, gift,

purchase, devise or bequest and to hold, sell, exchange and dispose of all property, real or personal and of whatsoever nature, for the uses and purposes of the institution, without limitation as to amount or value, and may hold or sell, exchange and dispose of any property, real or personal, hereby conveyed and transferred to them, and may from time to time, for any period whatever, lease any property, real or personal, in their hands. They may from time to time, for the uses and purposes of the institution, borrow money upon the mortgage, pledge or security of the assets, real or personal, in their hands. They may, from time to time, improve, alter and repair any real property under their control. They shall have full power to make, execute and deliver any and all contracts, deeds, transfers, bonds, notes, mortgages, leases and other instruments which may be necessary, proper or expedient in the full exercise of their powers and duties.

The Trustees may from time to time employ or appoint such directors, superintendents, assistants and other employees and such agents and attorneys as shall be necessary to the proper management, use, safe-keeping and disposition of the property under their control and the proper exercise of their powers and duties hereunder, and may determine the compensation of such persons and at any time discharge them. No Trustee and no officer, agent or employee of the Trustees or of the institution, shall receive or be lawfully entitled to receive any pecuniary benefit or profit from the operations of the Trustees or of the institution, except reasonable compensation for services in effecting one or more of the purposes of the trust and of the institution hereby founded.

The Trustees, in their discretion, may procure such insurance as they may deem desirable and as can be obtained upon any building against loss by fire or otherwise, and may protect themselves and the institution by general liability or accident



insurance, defraying the cost of all such insurance out of the funds hereby transferred to them or hereafter acquired by them. But neither the Trustees hereunder nor any corporation which may be formed by them under the authority hereinafter bestowed upon them shall be under any obligation to effect any such insurance or any insurance against loss of any nature upon any personal property hereby transferred or hereafter acquired by the Trustees hereunder or by any such corporation, or be liable for any loss of or injury to the same.

The Trustees may establish in connection with the library a gallery of art and out of any funds in their possession may purchase such objects of art as they may deem appropriate. They may provide for such lectures, exhibitions or instruction in connection with the institution as they may deem desirable. They may also provide for the reproduction, by printing, photography or otherwise, of any portion of the collections in their hands, and for the publication and distribution among libraries, museums, universities and other institutions, and among individuals, of the reproductions and copies so made.

The Trustees may loan the collections hereby transferred or hereafter acquired, in whole or in part, for purposes of exhibition or otherwise and may receive and exhibit any and all objects of art and of literary merit or educational value which may be loaned to them.

The Trustees may receive and hold investments and property of any nature delivered to them by the Founder and may loan and invest all funds at any time in their hands upon such security and in such property, real or personal, as they shall deem proper and shall not be restricted to the class of investments which alone are permitted Trustees by the laws of the State of New York or the rules and practice of the courts, provided that any investments other than those so permitted shall be approved by a majority of the whole number of Trustees. They

shall have full power to expend the funds of the institution, both capital and income, for the benefit of the institution and in furtherance of the purposes of this grant, in such manner as they shall see fit.

If and so often as the Trustees for any reason deem it advisable to remove the property in their possession to another location within the State of New York, they shall have full power so to do. They shall have power at any time to form or to procure to be formed a corporation, with such powers as they shall determine to be appropriate or necessary to enable it fully to carry out the spirit and purposes of this grant, either by application to the Legislature of the State of New York for the enactment of a special law or to the Regents of the University of the State of New York for a charter, or under any general law of the State of New York, and, provided they shall procure or receive a charter which, in their judgment, will effectively carry out the spirit and purposes of this grant, to organize such corporation and thereupon to transfer to such corporation all the property, real and personal and of whatever nature, at the time vested in or possessed by the Trustees, thereby terminating this trust; and upon the conveyance, transfer and delivery of all such property to such corporation the Trustees shall be completely and forever discharged from all further responsibility hereunder. The Trustees, however, shall be under no obligation to adopt, accept or receive or to organize a corporation under any charter which, or the first board of directors or trustees named in which, shall not in all respects be satisfactory to them.

No Trustee shall be held personally or pecuniarily liable for any act done or committed or for any omission to act for and in behalf of the Trustees or the institution and for the purposes of this grant nor for any act or omission of any co-trustee. In all contracts entered into and obligations assumed by the Trustees they may specify that they shall not be held personally liable

but that all persons dealing with them shall look only to the trust estate.

No accounting shall be required of the Trustees except as such accounting may now or hereafter be required by law, but they shall at all times keep proper accounts of the property and funds in their hands and of their receipts and expenditures.

(4) The Trustees herein named or their successors may, at any time and from time to time in such manner as they shall determine, appoint and associate with themselves other Trustees in such number as they shall deem wise. Each Trustee so appointed and associated, as well as any Trustee chosen to fill a vacancy, shall thereby, upon his or her acceptance of the trust, be and become fully invested with all the same rights, titles, interests, powers and duties of a Trustee hereunder as if he or she had originally been named a Trustee herein, without any further act, conveyance or transfer by the remaining Trustees, but the remaining Trustees may make, execute and deliver all such conveyances and transfers as they may deem necessary or advisable in the premises.

Any Trustee may, in writing addressed and delivered to his or her co-trustees, resign the office of Trustee hereunder. Any vacancy occurring among the Trustees, by death, removal, resignation or otherwise, may be filled by the remaining Trustees in such manner as the Trustees shall determine. In case the number of Trustees shall at any time be reduced to less than six, the remaining Trustees shall, as soon as they can reasonably do so, fill the vacancy or vacancies and, until the vacancy or vacancies shall be filled, the remaining Trustees shall possess all the powers and be charged with all the duties hereby or by law conferred or imposed upon the Trustees.

The Trustees making any such appointment shall execute and acknowledge an instrument in writing, in form to be recorded,

setting forth the fact of such appointment and may record the same in the county in which the real property of the institution shall be situated, and any such writing, whether or not recorded, shall be conclusive evidence of such appointment.

(5) The rules and regulations for the management of the property hereby conveyed and transferred or otherwise acquired by the Trustees and for its safe-keeping, use and disposition, shall be those made by the Trustees and changed by them from time to time as hereinabove provided, and shall be such as shall best secure the preservation from injury or destruction of the unique and valuable collections committed to their care.

(6) The institution shall be maintained in the building hereby conveyed to the Trustees but in case of the partial or total destruction of the building or in case it shall in the judgment of the Trustees prove inadequate for the purposes of the institution, or in case for any reason the Trustees deem it desirable to remove the collections, temporarily or permanently, to another location, within the State of New York, they shall have full power to alter, enlarge, add to or rebuild the present structure upon its present site alone or partly upon its present site and partly or wholly upon other land acquired by them, or to sell and dispose of the premises hereby conveyed and to purchase other premises and to erect thereon another or other suitable building or buildings, the character and extent whereof shall be determined by the Trustees.

### 3.

The Trustees may, in the name of the institution as designated herein, sue and defend, in relation to the trust property and in relation to all matters affecting the institution endowed and established by this grant.



In addition to the powers and authority anywhere herein specifically mentioned, the Trustees shall have and may use all other powers and authority necessary and proper to carry out the spirit and purposes of the institution founded by this grant. All the powers and authority herein conferred upon the Trustees may be exercised by them in their sole discretion and judgment, except as otherwise herein specifically provided.

"THE PIERPONT MORGAN LIBRARY" shall not be absorbed by or merged or consolidated with any other institution nor shall any steps be taken whereby it may in any degree lose its identity, prior to the expiration of one hundred years from March 31, 1913, the date of death of JOHN PIERPONT MORGAN, Father of the Founder.

4.

None of the rights to alter, amend or modify the terms and conditions hereof and the trusts herein created or to exercise control or dominion, mentioned or referred to in said Section 14 of Chapter 45 of the Laws of 1909 as amended or in said Section 115 of Chapter 52 of the Laws of 1909 as amended, are reserved by the Founder, and this grant shall not be subject to alteration, amendment, modification or revocation by the Founder in any respect whatsoever.

IN WITNESS WHEREOF, the parties of the first part have hereunto set their hands and seals the day and year first above written.

J. P. MORGAN (SEAL)

JANE N. MORGAN (SEAL)

STATE OF NEW YORK }  
County of New York } ss.:

On this 15th day of February, 1924, before me personally came JOHN PIERPONT MORGAN and JANE NORTON MORGAN to me known and known to me to be the individuals described in and who executed the foregoing instrument and they severally acknowledged to me that they executed the same.

THOS. W. JOYCE,

Notary Public, Kings County, N. Y. Ctf. No. 18  
Certificate filed in New York County No. 30  
Register's Office N. Y. County Ctf. No. 4034

{ NOTARIAL }  
SEAL }



## Act of Incorporation

An Act to incorporate "The Pierpont Morgan Library".<sup>(1)</sup>

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION I. John Pierpont Morgan, Jane Norton Morgan, Junius Spencer Morgan, Jr., Henry Sturgis Morgan, Lewis Cass Ledyard and James Gore King and such other persons as they may associate with themselves, and their successors, are hereby constituted and created a body corporate and politic under the name and title of "The Pierpont Morgan Library".

SECTION 2. The said corporation shall have the power and capacity to accept and receive all property, real and personal, which shall be conveyed or transferred to it by the acting trustees, or their successors, under a deed of trust bearing date the 15th day of February, 1924, executed by John Pierpont Morgan and Jane Norton Morgan, his wife, and recorded in the office of the Register of the County of New York on the 18th day of February, 1924, in Liber 3391, of Conveyances, at page 474, *et seq.*, by virtue of the powers conferred upon said trustees thereby; and shall accept, receive and maintain all said property subject to the terms and conditions expressed in said deed of trust. The said corporation shall have power to acquire by grant, gift, purchase, devise or bequest, and to hold and to dispose of all property, real or personal and of whatsoever nature,

(1) Chapter 83 of the Laws of 1924.



for the uses and purposes of said corporation, without limitation as to amount or value.

SECTION 3. The purposes and objects of said corporation are, under said deed of trust and hereunder, to take over, maintain, perpetuate and enlarge, in the State of New York and in and upon the premises to be conveyed to it by said trustees and upon such premises as may thereafter be acquired by it in addition thereto or in lieu thereof, a public library, *for reference only, without any circulating or withdrawal privileges*, for the use and benefit, free of expense to them, of all persons whomsoever, *subject only to suitable rules and regulations*; to preserve, protect and give permanence to the collections to be transferred to it by said trustees and thereafter acquired by it, to render them available, *under suitable regulations and restrictions having regard to their nature and value*, to scholars and persons engaged in the work of research and to those interested in literature, art and kindred subjects, to disseminate and contribute to the advancement of useful information and knowledge, to encourage and develop study and research and generally to conduct an institution of educational value to the public and fulfill the objects and purposes set forth and expressed in said deed of trust.

SECTION 4. All the powers of said corporation shall be vested in, and its affairs shall be managed and conducted by, a board of trustees. Said corporation shall have power to adopt, and from time to time to alter and modify, a constitution and by-laws for the conduct of its affairs, fixing the number of its trustees and the times and manner of their election and the filling of vacancies in said board and providing for the election or appointment of committees of said board and officers, agents and employees of the corporation and defining their duties and powers, and for the management, use, safe-keeping and disposition of its prop-

erty and the investment, application and expenditure of its funds in accordance with the provisions of said deed of trust. It shall also have full power to make and create such rules, regulations and restrictions governing the public use and enjoyment of its property as the nature and value of such property shall require. No member of said board of trustees shall receive or be lawfully entitled to receive any pecuniary profit from the operation of said corporation, and no other officer, agent or employee thereof shall receive or be lawfully entitled to receive any pecuniary benefit or profit from said operation, except that officers, agents and employees, not members of said board of trustees, may receive reasonable compensation for their services. Until an election shall be held, pursuant to the constitution and by-laws, the persons named in the first section of this act shall constitute the board of trustees of said corporation.

SECTION 5. In addition to the powers conferred upon said trustees in and by said deed of trust and the powers conferred upon said corporation by this Act, the said corporation shall possess the general powers and, except as otherwise provided by this Act, shall be subject to the general restrictions and provisions, prescribed by the general corporation law, and shall be and be classed as an educational corporation.

SECTION 6. "The Pierpont Morgan Library" shall not be absorbed by or merged or consolidated with any other institution nor shall any steps be taken whereby it may in any degree lose its identity, prior to the expiration of one hundred years from the 31st day of March, Nineteen hundred and thirteen.

SECTION 7. The provisions of this Act shall be liberally construed with a view to effect its objects and promote its purposes.

SECTION 8. This Act shall take effect immediately.



## Excerpts from the Rules and Regulations of The Pierpont Morgan Library

The Library shall be open and its contents made available, and every facility given for reference, research, and study *within its buildings*, to such persons as are duly accredited, and within such limitations as may be deemed necessary by the Board of Trustees, or by the Director acting for them.

The Reading Room is open to accredited students on weekdays from 9.30 a.m. to 4.30 p.m.; Saturdays to 12 noon. The Library is closed on Sundays, all legal holidays and during the months of July and August.

No undergraduate students or any persons under the age of 21 will be admitted to the Reading Room, unless specifically recommended by their instructors.

To obtain the privileges of a Reader, application must be made in writing and credentials submitted from persons or institutions of recognized position, testifying to the applicant's fitness to make proper use of the Library.

Before making application the student should have exhausted the resources of the public and university libraries in his immediate vicinity, as those libraries are better equipped for the average reader in search of general information. The Pierpont Morgan Library was established and its contents assembled for the use of advanced scholars in particular fields.



Special appointments with the Keeper of Manuscripts or of the Printed Books, respectively, are required for the consultation of *reserved* Manuscripts or Printed Books.

The material is not to be used or exploited for commercial purposes. Special permission for reprinting, reproduction or quoting extensively from the rare books or manuscripts must be obtained from the Board of Trustees through written application to the Director. The applicant must state the use which he proposes to make of such material.

The Pierpont Morgan Library is to be given due credit for any such reprinting, reproduction or extensive quotation, and one copy of the published work must be deposited in the Library.

All inquiries regarding the contents of the Library will be answered freely, and all possible assistance given to recognized scholars or scholarly organizations.



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